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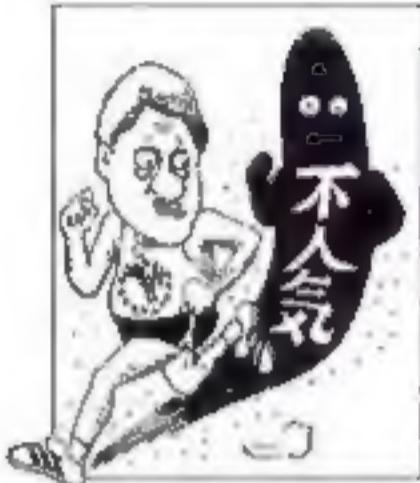
Japan's Answer to
"What's Your Sign?"

- X-Guide to Japan Info on Internet
- Murakami Ryu's *Coin Locker Babies*



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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*mangajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.



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Research Questions

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— V.P. Simmons



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Fujio (A) [Mangajin No. 36-37]. Not only is the subject of the interview interesting, but it has also been great reading practice for me as I read the Japanese text and then try to translate it myself before reading the corresponding English. Please include more interviews in this format in future issues.

CHRIS JENNER
Lahaina, HI

English translations?

I'm into most manga, but some of the titles featured in Mangajin have turned into my absolute favorites. Do you know where I could find them in English or at least with furigana?

AUSTIN POWERS
Fairfield, CA

Very few of the manga featured in the pages of Mangajin are available in English. This is, to a certain extent, intentional. The general US market for English translations of manga is centered more on sci-fi, and readers tend to be fairly young. The average Mangajin reader, however, is 36 years old, and is a business/technical professional (50% have an advanced degree). One of the goals of Mangajin is to bring some of the better manga material to the attention of people who wouldn't otherwise have access to this "ultimate manifestation" of Japanese pop culture.

That having been said, some of the material from Mangajin that is available in English includes Ginga Tetsudō (better known in English as Galaxy Express 999; featured in Mangajin No. 6-10), Urusei Yatsura (Mangajin No. 7-9), and What's Michael? (a semi-regular feature, most recently seen in No. 40). There are plenty of other translated manga, however, often available at your local comic book retailer. You might also want to contact Viz Comics, which deals with Japanese manga and animation (415-546-7073, ext. 27). Dark Horse Comics is another well-known publisher of translated manga.

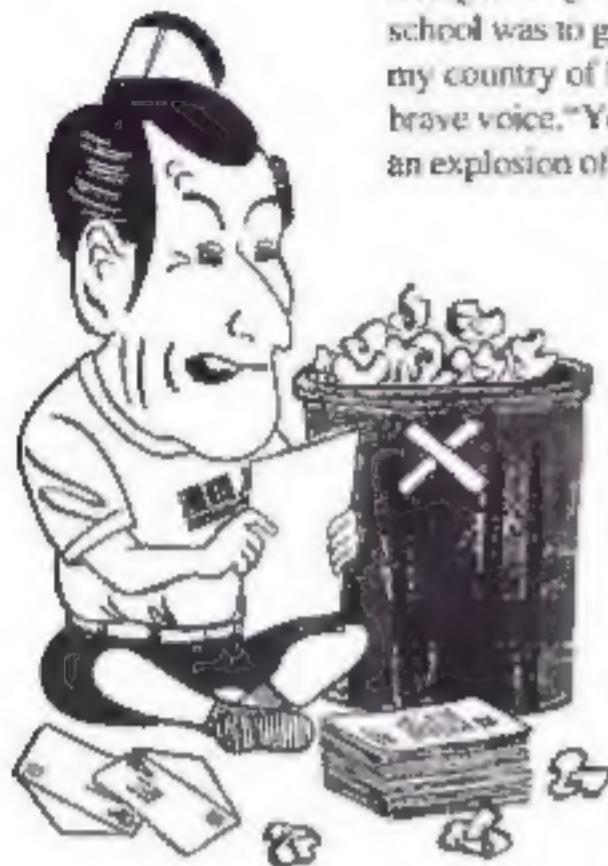
Manga with furigana over the kanji to assist reading is usually limited to material for children or young adults. Browsing at your Japanese bookstore is a good way to find these titles.

A name not fit for a dog

Being an English-language teacher of very recent vintage, one of my first duties on arriving at my base school was to give a self-introduction to a group of 46 girls. Having blustered through my piece about my country of birth, Ireland, I asked if anybody had any questions. "Have you a pet?" piped up one brave voice. "Yes," I answered. "I have a dog named Wispa." With this, the class ignited and there was an explosion of giggles. My attempts to explain that "Wispa" is the name of a candy bar in Britain and Ireland, much like "Kit-Kat" or "Snickers," fell on deaf ears.

It transpires that "Wispa" (or "Whisper") is one of the most popular brands of sanitary towels in Japan. Think of it in terms of someone calling a dog "Tampax!" Much as I love that little black and white mongrel, her name will never again be mentioned in my self-introduction.

BRIAN HEDNER
Kagoshima-ken, Japan

**Turn myself in**

In 1990 I was attending an international conference in Changsha, Hunan, China. Among the many distinguished participants was a Dr. Yamada, who enjoyed this bloop as much as the rest of us. Late in the evening and fatigued by virtual round-the-clock meetings and presentations, someone said he was going to turn in. Dr. Yamada then announced, "I'm going to turn myself in," rather than "I'm going to turn in myself," illustrating how the misplacement of a single phonological morpheme changes the meaning utterly.

CHARLES POTTS
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Innovative uses of the Japanese language

未知案内

*Michi Annai***"Guide to the Unknown"**

The Japanese language, rich with homonyms, is a copywriter's (and punster's) dream come true. Here, clever use is made of the homonyms 道 (*michi*, "street/route/way") and 未知 (*michi*, "[the] unknown") to create a title for this Sears-like catalog published by Mutow, Inc.

道案内 (*michi annai*) is a common expression that literally means "guide (案内, *annai*) to the way (道, *michi*)."
In spoken Japanese, it is often used with *suru* (*michi annai o suru*) to mean "show around/act as a guide"; in written form, it is commonly seen as a heading for maps or directions—in guide books, as part of a magazine feature on a particular shopping area, enclosed with a party invitation, etc.

By replacing 道 with 未知, Mutow changes the meaning to something like "a guide to all sorts of unknown things"—a fitting, if somewhat lofty, name for a catalog.

Thank you: SSKC



Thank you: SSKC

チョコミント

*Chokominto***ChocoMint**

Chocolate and mint—a match made in heaven. Or at least Meiji, the makers of ChocoMint candy, would like you to think so. In this ad, they have cleverly substituted kanji for the katakana with which the English-derived word *choco* (チョコ, short for チョコレート), *chokorēto*, "chocolate") is normally written, making it into a typical girl's name: Chiyoko* (千代子). The same thing is done with the word *minto* (ミント, "mint"—also derived from English), making it into a somewhat less typical but still recognizable boy's name: Minto (民人).

Naka ga ii (仲が良い) means "get along well/be close," so 千代子と民人は仲が良い (Chiyoko to Minto wa naka ga ii) can be translated as "Chiyoko and Minto get on well together"—meaning, of course, "Chocolate and mint go well together."

- In making puns or word plays, the distinction between the two separate kana ちよ (chiyo), and the blended sound ちよ (cho) is sometimes ignored.

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a *MangaJin* T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 7119, Marietta, GA 30065

POLITICAL CARTOON

From the Asahi Shinbun (朝日新聞)

This November 8 cartoon (published on November 7, US time) shows how at least one Japanese viewed Clinton's standing among his people on the eve of mid-term elections in the US.

Clinton's fondness for running is known the world over, and here he is shown in the race of his life. Halfway through his term, the shadow of unpopularity looms large. Every president must cope with a certain amount of unpopularity, but in Clinton's case, the shadow appears poised to overtake him at mid-term elec-

tions—the "turn" of the race.

Indeed, it was clear by November 7 that voters were ready to hand Congress over to the GOP in a show of dissatisfaction with Democratic leadership. Hari Sunao gives a literal rendering of the scenario, with Clinton realizing that his shadow will end up in front of him as soon as he turns around to head back toward the White House—to face another, even more contentious, two years in office.

On Shadow:

不人気

Fu-ninki

Unpopularity

Above Head:

控えめに 後ろからついて来るの は
Hikae-me ni aishiru kara tsuite kuru no wa
(in moderation/modestly behind from follow [nom.]) as for

まあ 仕方ない としても
maa shikata nai to shite mo
well can't be helped even if is
Even if it's true that its following behind modestly
cannot be helped
I can accept its following me modestly from behind,
but ...

Caption:

クルッと回れば 影 が 先に 行く ??
Kurutto manzureba kage ga saku ni iku ??
when spin/whip around shadow (subj.) ahead go (?)

まずい なあ

Mazui naa

Bad/undesirable (exclam.)

Will my shadow get ahead of me once I've
made the turn?! This is ba-a-ad.

On Box:

中間選挙 / クリントン政権 折り返し点
Chūkan senkyo / Clinton seiken orikaeshi-ten
Midway election / Clinton administration turning around point
Mid-term elections: The Clinton administration's
turning point.

(Artist) 針 すなお

Hari Sunao (a pen name)

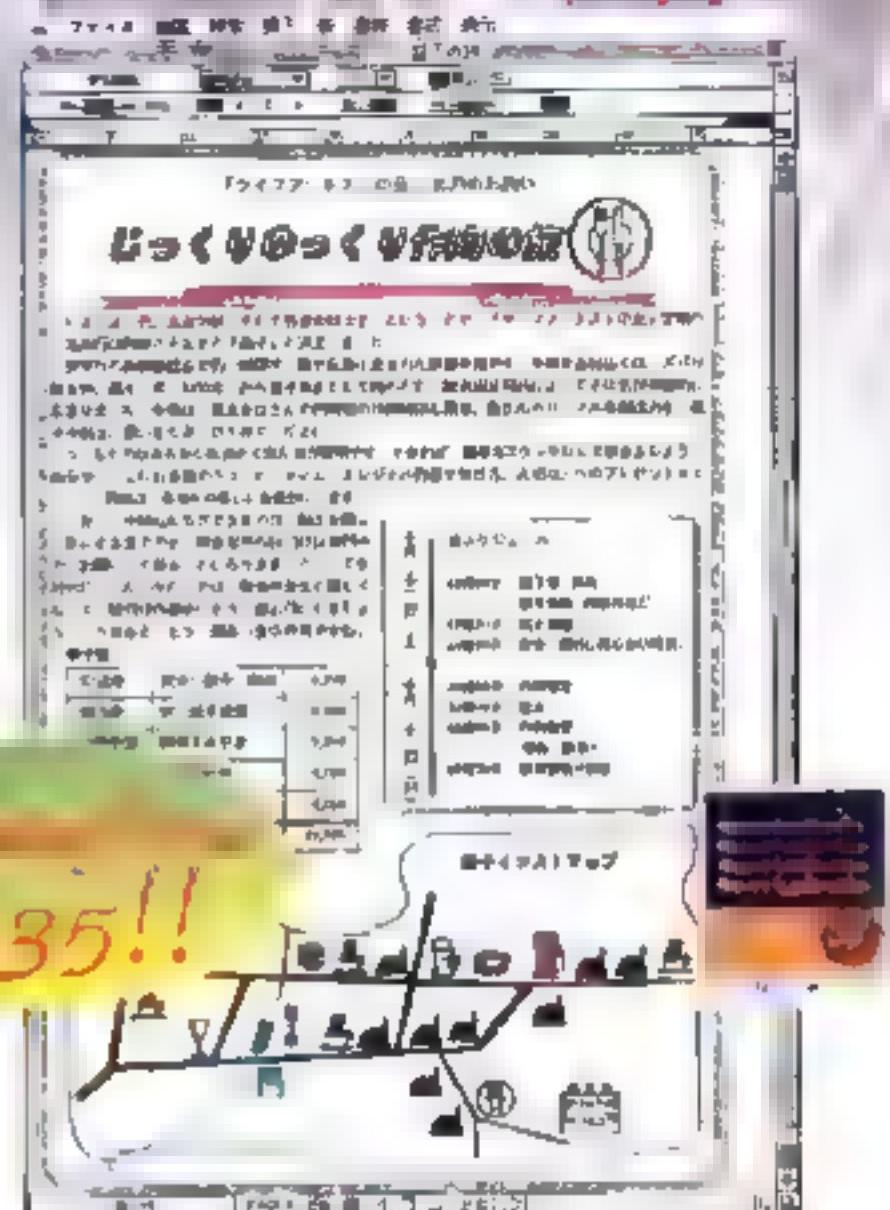


- *tsuite kuru* is formed by combining the verbs *tsuku* ("stick/attach to") and *kuru* ("come"/→, "follow")
- *shikata (ga) nai*, or *shiran ga nai*, literally means "there is no way of doing..." but idiomatically is used as a sort of shrug of the shoulders, "it can't be helped/there's nothing we can do about it," implying that it just has to be accepted.
- *manzureba* is a conditional ("if/when") form of *manzuru* ("to turn"). *Kurutto* is an onomatopoeiac word that combines with *manzuru* to mean "spin around/turn around quickly."
- *rikaeshi-ten*, literally "point of turning/doubling back," refers to the "turn" in a marathon.

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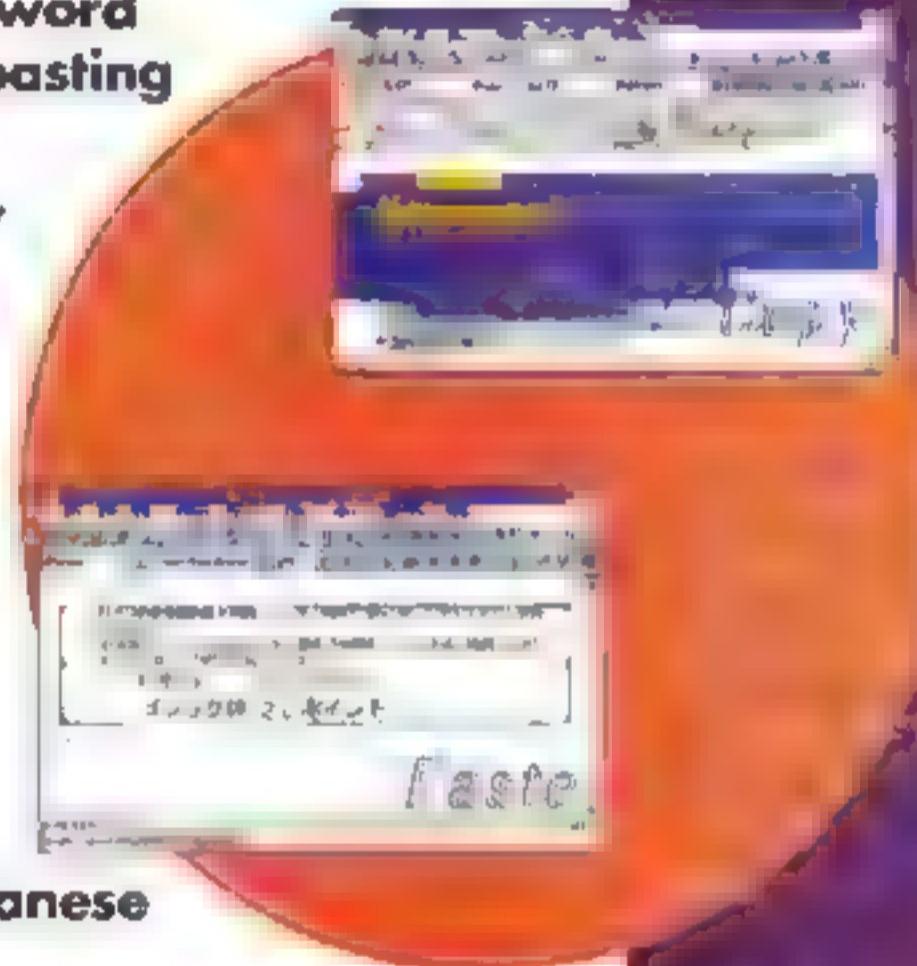


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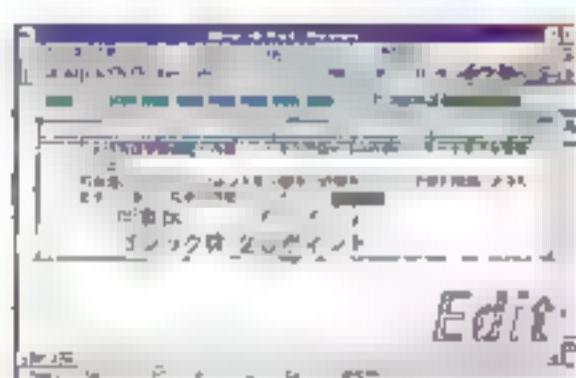
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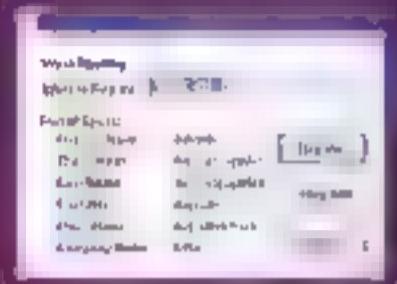


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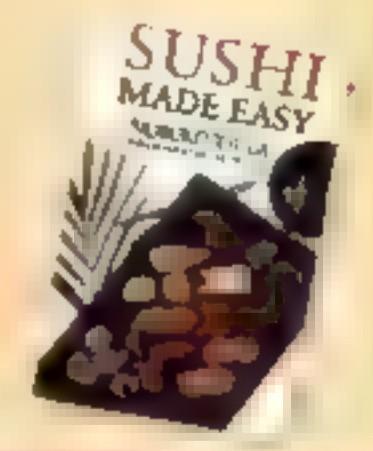


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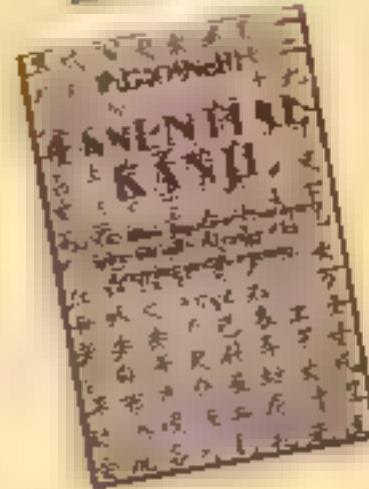
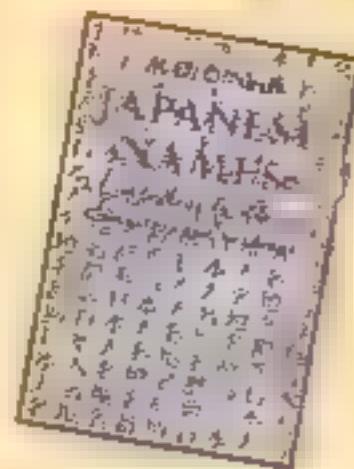
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Japan's Answer to "What's your sign?"

by Ann Saphir

What's your blood type? Don't worry, I'm not trying to solicit your bodily fluid for a gravely ill friend, nor is this a survey for a biological study. I just want to know what kind of person you are. Type A, you say? I thought as much—you always have been kind of uptight. And you, you say you've got type O blood running through your veins? Hmm, wouldn't have thought it, but I guess there is a leader somewhere hidden within. And you? What? Don't even try to tell me you don't know.

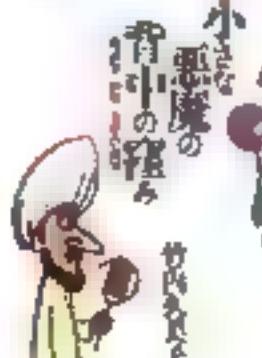
In Japan, everyone knows his or her own blood type and wants to know yours. Inquiring as to someone's blood type is as commonplace as asking where a person was born, or how many siblings she has, or what kanji she uses to write her name. Indeed, although most *Arythm* would not see it this way, blood types are something of a national fixation. Their significance has been debated elsewhere in the world, but nowhere has the topic infiltrated popular culture as it has in Japan. Literally hundreds of books are devoted to the subject, with more than 10 million copies sold.

Like many things that have become distinctively Japanese, the study of blood types, or "groups," originated elsewhere. In 1900, a Viennese scientist by the name of Karl

血液型
おもしろ
BANK



血液型
お助け
ハンドブック



Landsteiner made a remarkable discovery. When he mixed samples of blood from himself and several colleagues in different combinations, he found that while in some of the mixtures the red blood cells clumped together, in others they did not. From his observations he realized that blood could be divided into three groups (the fourth group was discovered some years later). It was a great breakthrough for medicine—determining which of the four groups (later named A, B, O and AB) a patient belonged to would make transfusions safer than they ever had been. Landsteiner would probably be amused to know that nearly a century later, in Japan, his discovery is being used to help identify matches not only for transfusions, but also for employment, hobbies, friendships and, most important, love.

Conventional wisdom in Japan has it that character, in a very literal sense, runs in the blood. People with blood type A are meticulous in everything they do. Type Bs, on the other hand, are unpredictable, creative types who go their own way but still manage to be liked by most everyone. Type Os are go-getters with an authoritarian streak, and ABs are rational, some say even cold-hearted, individuals.

Obviously, people come in a much greater variety than this, but blood-type enthusiasts take this fact into account, attributing differences in personality among individuals to environment and self-improvement. In the words of blood group guru Nomi Toshitaka, "Blood types are ingredients. How the finished product turns out is up to the cook." There are over 350 books that explain in great detail how to make the most of your blood type, who your best friends are likely to be, and what kind of love prospects you have. Blood types are, in other words, clues to the psyche, a rough system for understanding where people are coming from, and where they are likely to go.

To the uninitiated, this can all sound like a lot of hooey. But a connection between blood type and personality may not be as crazy as it seems. People speak of traits running in families, as in, "Ah, those Blairs, they always were a wild bunch." Many people find that their temperament is very similar to one or the other of their parents. Who is to say whether it is nature or nurture? And if it is nature, why not blood?

Distribution of blood groups in Japan vs. the US

Japan	US
A: 39%	A: 36%
B: 22%	B: 12%
O: 29%	O: 48%
AB: 10%	AB: 4%

Japanese statistics from a 1978 survey of 4.5 million people across all prefectures by Tenka Kaiyaku of the Tokyo Medical School of Dentistry; US statistics from the donor base of the American Red Cross Blood Services, Southern Region, 1983 (representative of entire country)

What your blood type says about you

Blood type O

You are self-passed, a lover of politics, well-dressed, competitive, motivated, realistic yet romantic, and stick with your in-group. Some people find you rather pushy.

Blood type A

You are a perfectionist, sensible, disciplined, stubborn but passive and easily swayed in a group; you would rather be the behind-the-scenes power than the one out in front.

Blood type B

You are very much your own person, hate being told to do things a certain way, are openly emotional, and always into new issues and ideas. Some people think you are selfish and maybe even a bit perverse.

Blood type AB

Word has it that you have a dual personality: you get along well with other people but manage to always keep your distance. You are very rational and critical, and you are easily of things.

Kawabe Shoko is a clerk at a children's bookstore in Tokyo. Ten years ago she was a member of the Blood Group Research Club (血液型研究会, Ketsueki-gata Kenkyūkai) at the University of Tokyo. She and the dozen or so other members undertook such projects as rereading classics and guessing the blood types of the characters therein. Kawabe says she is not particularly interested in blood types today—but she does say she knows the blood types of all her family members, as well as most of her friends, acquaintances, and colleagues.

Kawabe is blood type B, as are most of her friends. "If I am friends with someone, and I think, there is no way this person is blood type A, and then I find out that she is A, I sort of look at her in a different light and wonder if maybe someday we will drift apart." If you met an A blood type person who contradicted your understanding of what a type A person should be, it might seem logical that your belief in blood type as a determinant of personality would waver. Not so for Kawabe. "My image of the blood type A personality would stay the same," she explains. "It would be my image of the person that would change."

In 1983, Kawabe and her group were riding the tail end of a blood-group boom created by Nomi Masahiko's 1971 best-seller *Ketsueki-gata de Wakaru Aishō* (血液型でわかる相性, "What Blood Types Reveal About Compatibility"). Now in its 240th printing, this bible of blood groupings by the former head of the *Ketsueki-gata Ningengaku Kenkyūjo* (血液型人間学研究所, "Research Center for the Study of Human Beings and Blood Types") describes personalities, work situations, family relationships and love scenarios all in terms of blood type. The advice contained therein, and in the dozens

* siblings = (男女の別なく)きょうだい (daiyo no betsu naku) kyōdai * infiltrate = 侵入する shinō suru * clump together = 梱集する gyūshū suru
* transfusion = 輸血 yūkei * conventional wisdom = 一般通念 ippan tōnen * meticulous = 細かいことにこだわる komakari koto ni kodawaru * go-getters = やつて yarite * ingredients = 材料 / 成分 taikō/seibutsu * hooey = ヒートヒート heat × bakageta kangae

What are your strong (and weak) points?

Picky about being neat....most: A, least: O
Fashionablemost: O, least: A
Likely to have an affairmost: B, least: A
Interested in sexmost: B, least: A
Dependablemost: O, least: B
Strong fightermost: B, least: A
Swayed by giftsmost: B, least: AB

(From *Peek Birthday*, \$19.90)

of other books by Masahiko (now deceased) and his son Toshitaka, inform the blood-type consciousness of most Japanese today.

At work, for example, Nomu says to follow the instructions of your type A boss to the letter, but for type AB bosses, "tell them to let you handle it on your own." To parents of type B children who won't do their homework, Nomu suggests showing them the advantages of doing it. To the parents of type A children, he says, "give them a goal to shoot for." "When confessing your love to a person of blood type O," Nomu advises, "make it passionate." To a type B, on the other hand, "tell it straight." If your beloved is an AB, "use a go-between." And when telling a type A of your undying love, he says, make sure you show respect.

Nomu also introduces a basic guide to love-by-blood: ideal pairings include male B, female O; male O, female A, male A, female AB, and male AB, female B. (All books on blood types take only heterosexual pairings into account. According to lesbian activist and writer Kakefuda Hiroko, gays and lesbians "just ignore the male/female bit.")

The question, of course, is why anyone would believe this simplistic view of love and life. The answer is that it's not that simple. Nomu's several books give several "variations" for each type of blood: type O variations include "happy," "realistic," "poetic," "obstinate," "poison-tongued" and "loyal." Son Toshitaka is similarly prone to covering his bases: "Blood group A people make very careful, long-term plans, choosing to work in the relatively stable environment of a large company or the civil service . . . Other group A people don't plan much of anything at all." It is hard to argue with reasoning like this.

Many of the books on blood groups rely on similar judicious fence-straddling; others blend selective interpretation of research results with outrageous speculation. Writer Takeuchi Kumiko, in her 1994 book entitled *Chisana Akuma no Senaka no Kubomi* (小さな悪魔の背中の窓み, "The Dimple in the Little Devil's Back"), recounts the inconclusive results of studies on whether O blood type folks are particularly resistant to syphilis and TB, and the very con-

vincing proof offered in a 1985 *American Journal of Epidemiology* article that O blood types are particularly susceptible to cholera. She then concludes that "people with blood group O are less susceptible to illness," and deduces that this is why they don't hesitate to put themselves in situations which bring them into close contact with others.

All of this is anathema to writer and researcher Matsuda Kaoru, author of "*Ketsueki-gata to Seikaku*" no Shakaishi (「血液型と性格」の社会史, "A Social History of Blood Types and Personality"). Matsuda took a historical approach to the theory that blood type affects personality, publishing his account only after ten years of exhaustive research. His findings shed a new, rather critical, light on research into blood types. In 1910, he notes, a scholar by the name of Emil Freiherr von Dungern made the first connection between blood and personality, arguing that since blood type B is more common in Asians than Caucasians, and animals are mostly type B, Caucasians are higher on the evolutionary scale than Asians. Actually, there are plenty of type A animals (and type B whites), but Dungern's theory made it as far as Japan, where it triggered much debate and eventually led to the country's first blood-type craze in the late 1920s and early 1930s. During this period and beyond, much of Japanese research into blood types was in retaliation against racist blood-type theories emanating from the West, and thus was fairly racist in tone as well. "Racism," Matsuda concludes, "is basic to the theory of blood types."

In truth, the average Hanako's interest in blood types does not extend much beyond wanting to know her compatibility, or lack thereof, with other Japanese. However, potentially racist undertones do persist in much of the literature

What should you do with your life?

A: Your best bets: financial industry, engineering and technical fields, business (desk work). Second choice: social work, medicine, civil service, law.

O: Your best bets: civil service, law, tour arrangement and other service-oriented fields, business (sales). Second choice: journalism, education, social work, art.

B: Your best bets: journalism, biology, ecology, fashion, design. Second choice: service segment, arts, business (planning).

AB: Your best bets: journalism, arts, business (information gathering). Second choice: civil service, law, fashion, design.

From *Yonkoma Shoushi: Automata-pure Oshiete Bloodbook* (ヨンコマ聖書: オトメタ-pure Oshiete Bloodbook) [Office Version] (F 74-2 (オフィス版) "How-to Handbook for Blood Types (Office Version)"

*picky = 細かいことにうるさい *suzukina koto ni ururikeru* *obstinate = 棘直 *gokuaku* = prone = の傾向がある *...no keikō ga aru* *fence-straddling = 脚立 *keikaku* *epidemic = 疫病 *ekigoku* *anathema = 人嫌い *ninjai* *dakuraku-na mono = shed (*light) = (光を)落てる / 剥離する *(hukuri o) atenu/kaimeru mono* *retaliation = 頑張 *kaigaku*

Blood Types and Horoscope

The horoscope/blood type hybrid is a phenomenon unto itself, having spawned a whole genre of books—most of which suggest that blood types slightly enhance or decrease the love prospects that horoscope signs would normally indicate. The following chart gives the compatibility of type O Aries with people of every other possible combination of astrology sign and blood type.

From Munko & Nishimura, *Ketsukyoku & Horoskopu* (占星学と恋愛・「Blood Types + Horoscopes」)

related to blood types. For example, the cover of Takeuchi's book sports a caricature of a kimono-clad Japanese woman holding up an "A," a turbaned Indian man holding a "B," and a Native American man making the "How" greeting with one hand and holding an "O" in the other. Clearly Takeuchi means to link her conclusions about blood type and personality to specific races. Moreover, various studies conducted in Europe, the US and Japan have linked the relationship of blood types to criminal tendencies and economic status. The attraction of using blood types in such studies is that they seem so scientific. But as Matsuda shows, the results of nearly all such research are inconclusive, due to small samples, faulty reasoning, contradictory

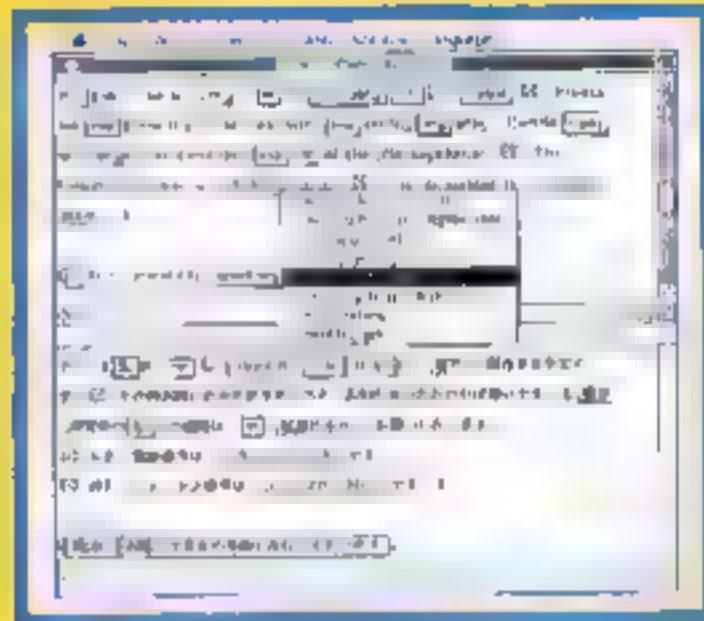
* horoscope = 占星学 * bloodtype = 血液型 * astrology = 天文占星術 (astrology sign = 星占星)



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findings, or all three.

However, Matsuda does not dismiss the idea that blood types may have something to do with personality; he is in fact equally relentless in his exposure of specious reasoning used to discredit the possibility. For example, he cites the following comment by Matsumoto Hideo, head of the Osaka University Medical School: "The difference between A and B and O red blood cells is so small—just one little part of their structure—that it is nonsense to think it could have any effect [on personality]." Matsuda submits that the degree of the difference between red blood cells of variant types is irrelevant, noting, with no little irony, that it is this "small" difference that can mean life or death in a transfusion.

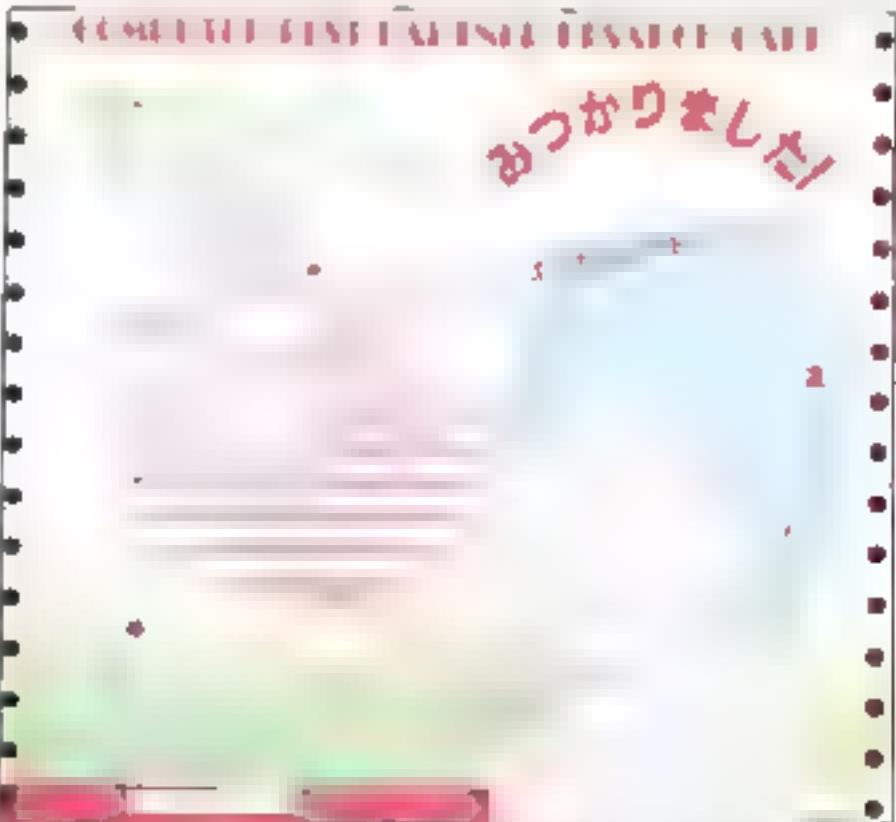
Matsuda's point brings up an interesting question: can the blood type/personality connection be medically substantiated? One way to obtain medical proof would be to change a person's blood type and document any change in personality. This is not as ludicrous as it sounds, for a blood type change is actually a fairly frequent consequence of a bone marrow transplant, in which the patient's bone marrow—the body's blood factory—is basically destroyed and replaced by a donor's healthy marrow. For such a transplant to succeed, the patient and donor must have a match in human leukocyte antigens, or HLA (for unrelated donors, this can be a chance in a million), but not necessarily in ABO blood type. Asked whether she had noticed any personality changes in recipients of bone marrow transplants, hematologist Mon Mayumi gives a snort of a laugh. "Of course not. Blood types have nothing to do with personality."

In fact, no doctor contacted by this writer was willing to state that there might be a medical basis for the theory that blood types influence personality. But at least one group of researchers has documented two statistically significant correlations. In a study published nearly 15 years ago in *Mankind Quarterly*, a group of psychologists from the University of Hawaii presented research conducted on over 300 Caucasian Australians. They found that people with blood type B or O tended to be more "compulsive" and "socially precise" than type A's (exactly the opposite of presumed tendencies in Japan) and that people with AB blood tend to be more "self-sufficient" and "resourceful" than those with type A or B blood (a conclusion in keeping with Japanese beliefs). Clearly the idea cannot be dismissed entirely—but given that no other personality factors (the study used 16 in all) showed any correlation with ABO blood types, neither does it have solid scientific backing.

Conventional wisdom, however, does not wait for objective proof. Despite some fading of the two-decades-

COMPUTER MATCHMAKING PROFILE

おつかりましょ



On this computer matchmaking profile, blood type is revealed after name, age, height and weight—and before occupation and income.

*redundant = 過ぎる
*substantiate = 証明する
*judicious = 豊かな
*intact leukocyte antigen = 完整な白血球抗原
*resourceful = 資源豊富な
*self-sufficient = 独立した
*resourcefulness = 資源豊富さ
*independence = 獨立性
*self-sufficiency = 獨立性



Blood-typed condoms help men deal with women of all types.

old Nomi fad, blood types enter into many aspects of life in Japan. They are an inescapable presence, for instance, in the serious business of matchmaking. Whether the search for a life partner is



done on one's own or through an *ōmawari* (お見合い)—a formal meeting between prospective marriage partners arranged by parents or a go-between—there is a good chance that blood will be a factor. Descriptions of prospective mates sent by go-betweens invariably include a prospective mate's blood type along with his or her age, height, weight, educational background and income. Even companies in the business of matchmaking (a bustling industry in Japan) take blood types into account. The majority of the 94,000 men and women registered with matchmaking service *Nihon Nakōdo Renmei* (日本仲人連盟) specify their blood types on the registration form, and while the company does not make recommendations based

on blood type, clients refer to it, and have been known to refuse a match because of it.

Blood types can also come into play in corporate personnel decisions. In recent telephone interviews, personnel managers of large companies seemed affronted by the very possibility that they

(continued on page S0)



Different tastes for different types. Pokka once marketed this set of sodas (four in all) for each kind of blood.

The image features a black and white portrait of a man's face, which is mostly hidden behind a dark, semi-transparent rectangular box. This box contains promotional text for "SIMPLY SEAFOOD". The text is arranged in several lines: "SIMPLY SEAFOOD" at the top in large, bold, sans-serif font; "IS A GREAT CATCH!" below it in a slightly smaller bold font; "Looking for good food" and "and good health?" stacked vertically in a medium-sized font; "With Simply Seafood" followed by "magazine at your" and "side, you can prepare" and "restaurant-quality seafood" stacked vertically; and finally "In your own kitchen." at the bottom. The background of the entire image is a soft-focus black and white photograph of a man's face.

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Going far beyond the typical "how to bow" and "how to exchange business cards" approach, *Unlocking the Japanese Business Mind* provides in-depth analysis of the complex cultural dynamics Japanese and Americans must confront when they come together to work and do business.

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Urban Blight

A Novelist and an Essayist Explore Japan's Seamier Side

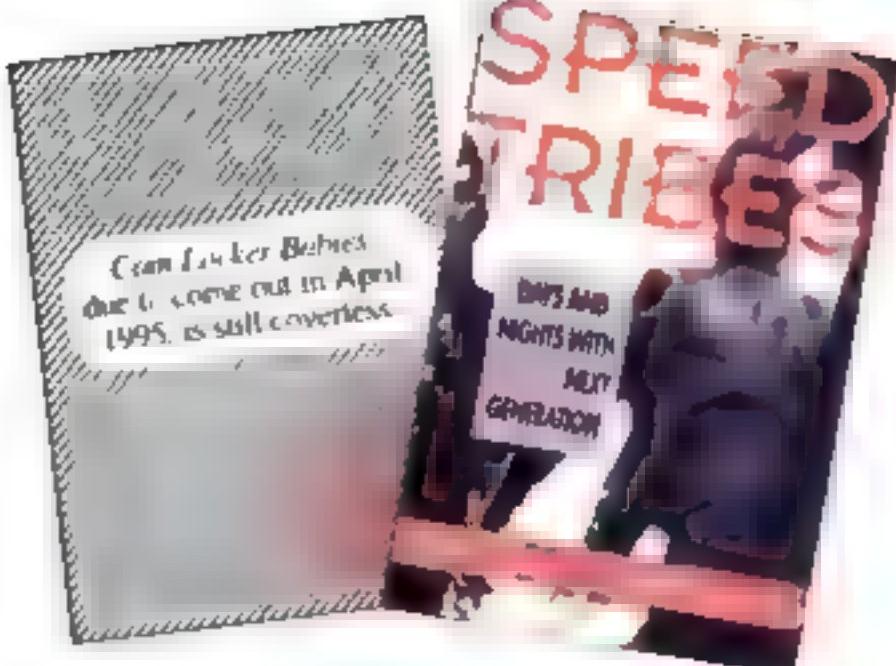
Coin Locker Babies, by Murakami Ryū,

translated by Stephen Snyder

Kodansha, 1994

Speed Tribes, by Karl Taro Greenfield.

HarperCollins, 1994



After nearly twenty years in the media spotlight, Japan is still an amalgam of stereotypes and clichés in most Western minds: the tea ceremony, flower arranging, delicate kimono and calligraphy on the one hand; ritual suicide, kamikaze pilots and ruthless business practices on the other. As the recent Nobel laureate Oe Kenzaburo said in a conversation with Ishiguro Kazuo in 1991, "The conception of Japanese people held by most Europeans has Mishima at one pole and people like Morita Akio, chairman of Sony, at the other pole. In my opinion, both poles are inaccurate." Oe goes on to comment on another source of transformation about Japan, the Japanese themselves, who "want to be perceived as peaceful and gentle, like Japanese art . . . They would like others to think of flower paintings, something quiet and beautiful, when they think of Japan."

Both Murakami Ryū and Karl Taro Greenfield have written ungentle, disquieting books to disabuse us of our received notions of the refined, beautiful Japan, as well as of the Japan of the workaholic salaryman. Ironically, Greenfield's essays only provide readers with another distorted perspective, while Murakami's novel—brutal, twisted, and hallucinatory—comes closer to a depiction of the truth.

Murakami takes the Japanese phenomenon of abandoning newborn babies in train station coin lockers as the starting point for his foray into the heartless, claustrophobic, debauched world that is his vision of modern, urban Japan. The book is not for the faint of heart or weak of stomach. *Coin Locker Babies* is composed of graphic, repellent, nightmarish scenes. Murakami often seems to be going out of his way to shock the reader, as he does in this description of a boy's face that has been rendered full of holes by exposure to high levels of chlorine: "The surrounding skin was as horrible as the holes themselves, all crusty and suppurating, as if loose, gray elephant skin had been pasted to the face and left to rot . . . the reddish black hollows seemed to bubble with pus, like chunks of meat simmering in a stewpot, and from one a cheekbone protruded at a startling angle."

This boy was raised in Toutown, a fictional toxic waste site in the middle of Tokyo that has become home to the city's

most downtrodden and depraved. It is here that the two main characters, Kiku and Hashi, the only surviving coin locker babies in the world of the novel, begin their adult adventures which feature brutal sex, deadly drugs, and almost continual violence. The boys grew up together in an orphanage in Tokyo and later were adopted by a couple in a remote village in Kyushu. There they spent their happiest days (which were still often bloody and harrowing) exploring an abandoned town. By the time they meet up in Tokyo, Kiku is a pole-vaulter and Hashi a singer, but neither has managed to escape the legacy of his abandonment.

Throughout their lives the boys are driven by a murderous nostalgia to find their mothers and also to recreate the abandoned town they played in as children. Both of these ends can be accomplished with Datura, a psychoactive chemical introduced to the boys by Gazelle, a somewhat deranged loner who becomes a father-figure to them in Kyushu. Datura comes from the Korean morning glory and inspires in those exposed to it "irreversibly destructive personalities . . . In the midst of feeling an intense well-being, the subject begins to destroy everything around him." Gazelle plants in the boys' minds the idea that they can kill their mothers by killing everyone. The "plot" of the book involves this search to destroy, to find "the medicine to make Tokyo snow-white," to purify.

The violence and mayhem that fill the novel are actually a mutation of the traditional Japanese sensibilities of sadness (悲しみ, kanashimi) and nostalgia (懐かしさ, natsukashisa). Nostalgia is one reason why so much in Japanese art is about reliving the past or fixing the flow of time, as in a haiku or the frozen state of a Kabuki actor. The boys' murderous impulses here stem from the same sort of longing—for an idealized childhood, for a sense of belonging.

The premise of *Coin Locker Babies* is a metaphor. As the boys continue their quest, we come to understand that the whole world is a coin locker. Kiku realizes, toward the end of the novel, that "nothing had changed, not one thing—not since he'd let out that first scream in the coin locker. The locker was bigger maybe . . . but it was still a huge coin locker, and no matter how many layers of camouflage you had to dig through

* seumarute = 蔵面 / 蔵里面 arumete/kurokura men * hallucinatory = 幻覚的 sōgakushiki no * claustrophobic = 閉所恐怖を引き起こす kiseishoku o hikakuoshisō-na * chlorine = 次氯酸 enso = downtrodden = 辛うじたれ , 辛い入る , 辛い tōshite tororeto yūshite torareto * deranged = 狂った , 狂神の精神的錯乱した , kōdai/kyōjin no seishin shitsu * locker = 倉庫 , 倉庫 kōkō * pole-vaulter = 棒高跳びの選手 benkōtobi no senshu * decanged = 狂った , 狂神の精神的錯乱した , kōdai/kyōjin no seishin shitsu * locker = 倉庫 , 倉庫 kōkō * tokyo = 東京 tokyo * toutown = majiwara no hitoippuk akuru = まじわらのひといっぷくあくる = まじわらのひといっぷくあくる * toutown = 東京 tokyo

in the end you still run up against a wall . . . "In Kaku's eyes, there is only one way out of the court locker, and that is "to smash everything around you to smithereens, to start over from the beginning, lay everything to waste . . ."

While often difficult to digest, this post-apocalyptic night mare is preferable to the "gee-whiz" essays of Karl Tanu Greenfeld, which purport to show us, in a series of personal profiles, the "gamy, sexy, real Japan: the dazzling variety of new youth subcultures and rich pop cultures emerging as a result of the bubble economy prosperity." He terms these subcultures "speed tribes," his translation of *hīzōku* (ヒズク).

However, in *Speed Tribes: Days and Nights with Japan's Next Generation*, Greenfeld makes the mistake most people do when they first dip their toes into foreign cultures—ignoring history and assuming that, for example, sodad nighlife and gang activities have never been as pervasive or perverted as they are now. Greenfeld tells us he came to write this book after befriending an English hostess, and one assumes he also befriended the *chūjūra* (apprentice *wakō* gangsters), motorcycle gangsters, juvenile delinquents, "good-time" girls, drug dealers, computer hucksters, porno producers, and other characters whose lives he sketches in this book. Just because their

stories are new and compelling to him, he assumes that it's all new—period—and proceeds to tell us their stories with the breathless voice of an ingenue.

Even worse than Greenfeld's naiveté and his tough-guy hardboiled style is that he is apparently the kind of writer who doesn't want to let the facts get in the way of a good story. Nearly every chapter ends with the subject's innermost thoughts—an intrusive, misleading technique. Perhaps the most extreme example is his rendering of the thoughts that run through a porn star's addled brain as he drifts in and out of consciousness after doing a mega-dose of amphetamines with a heroin chaser. Greenfeld tells us that "the heroin, after a few hits, made him feel as though his whole face was sogging like one of those trashy cartoon characters when they get sleepy. He lay back on the bed, oblivious to the bits of turtle shell sticking to his bare back. The turtle made a rustling noise and was cool, cooler even than the air-conditioned room. He was awake, but he was dreaming . . ."

Someone else is awake but dreaming—he's writing an exposé of the real Japan. There have always been prostitutes, drug-dealers, gangsters, and the like in Japan—one need only look at Edo-era erotic art or the 20-minute scene of debauchery in

(continued on page 27)

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The X-Guide to Japanese Information Exchange



by Douglas Horn

This month's Computer Corner highlights a tool of the future, one that is available today. What's more, it's free of charge.

The tool is the X-Guide to Japanese Information Exchange, developed by Stanford University's US-Japan Technology Management Center. The X-Guide (for those who favor the practice of shortening sesquipedalian names) acts as an index to information about Japan. The most interesting aspect of the X-Guide, however, is not this information itself, but the way that it allows users to access it.

Users connected to the X-Guide can look up a variety of Japan-related subjects, from the Japanese constitution to new Japanese computers. But unlike many other types of indexes, the X-Guide is able to display and download the information it finds. What's more, rather than having to remember multiple mnemonic UNIX commands, X-Guide users can navigate the system by pointing and clicking their computer mouse.

Each X-Guide session begins at the Home Page, a sort of main menu of X-Guide resources. The Home Page lists a variety of resources—most of them sub-pages. Sub-pages break down the large topic of "Japan" into more manageable pieces, such as "Japanese Politics," "Japanese History and Culture," and "Teaching Japanese and About Japan." These sub-pages, in turn, reference either specific documents or databases maintained elsewhere in the Internet, or more specific sub-pages.

For example, one X-Guide session may begin on the Home Page, and from there open the "Working, Studying,

Living, and Traveling in Japan" sub-page. This page lists information on internships and study opportunities in Japan, among other topics. Clicking the mouse cursor on one of these topics may produce application information for several internship programs in Japan. The user can then choose to print the list and search other topics of this sub-page, or return to the home page to browse other subjects and resources.

What gives the X-Guide this incredible ease of use is a system called the World Wide Web (WWW). The World Wide Web is a new face on the much heralded Internet. Together with a freeware program called Mosaic, the Web allows computers to display a graphical interface for the Internet—which has traditionally looked like the DOS-based computers of a decade ago.

With Mosaic and a World Wide Web site, such as Stanford University's X-Guide, the Internet looks more like a Macintosh Hypercard stack or a Windows help file. Users are able to move

from item to item by clicking their mouse cursor on highlighted areas of text. When a user selects a new information resource to browse, the computer selects and displays it as if the information were part of the same computer file. In reality, however, the file may exist in a computer on the opposite side of the world.

Using Mosaic, the X-Guide can transfer more than just words. Currently, its interface also supports color graphics and sound files. So before too long, it may be possible to search the Headline News sub-page and view full color pictures and recorded interviews pertaining to late-breaking news stories.

The X-Guide is still an experiment and has yet to reach its full potential. Still, the list of Japanese resources it can access is impressive and is growing every day. Some of the sites to which Stanford's X-Guide connects include the White House file archives, The MIT Japan Program file index, and Tokyo and Keio Universities in Japan. The

Japan Seeks Its Own Information Superhighway

—Palo Alto NII conference reviewed by Frederik L. Schodt—

In October of this year, a remarkable conference titled "The Future of Japan's National Information Infrastructure" was held in Palo Alto, California. The conference brought together a wide variety of NII experts from Japan's government, universities, corporations, start-up companies, and grass-roots organizations, as well as several Americans versed in the issues. The audience—nearly two hundred members from US business, government and academia—had an unparalleled opportunity to hear Japanese views of their future information society, without having to travel overseas.

The remainder of Schodt's review of the conference is available on CompuServe's "Networks-Internet" library under the JapanForum (CIS-JAPAN) and Internet's Sci.Lang.Japan newsgroup. You may also obtain a copy by sending a SASE to Mangajin at Box 7119, Marietta, GA 30065.

bulk of the information on the X-Guide is in English. In the future, Japanese-language information may be available as well.

The X-Guide is the brainchild of Burton Lee and Mike Bayle, graduate students at Stanford's US-Japan Technology Management Center. The next phase of this endeavor, a virtual library research project called Japan Window, is already underway in cooperation with NTT Software Laboratories and other Japan information providers. "The Japan Window is the next generation system," says Lee. "Where the X-Guide is an index to Japan information resources on the Internet, the Japan Window will instead focus on creating new information sources." Some of the subject areas the Japan Window will develop include the Japanese government and economy, as well as science, technology and business in Japan.

Accessing the X-Guide to Japanese Information Exchange is free and open to anyone with the Mosaic freeware browser (or similar hypertext markup language Internet browser) and a full Internet connection. Mosaic is available in versions for the Apple Macintosh, Microsoft Windows, and a variety of LNX workstation operating systems. Mosaic was developed by the National Center for Supercomputing Applications (NCSA) at the University of Illinois Urbana-Champaign. It is available without charge from a variety of Internet sites, including the main Mosaic site: ftp.ncsa.uiuc.edu in the /Mosaic directory.

The World Wide Web is only accessible from a computer with complete Internet access. Most university and corporate Internet nodes provide this level of access (TCP/IP), but few home and small business users have complete Internet access. Complete access over a modem line requires either SLIP or PPP (Serial Line Internet Protocol or Point to Point Protocol—two communications standards that allow complete Internet access from a personal computer over standard telephone lines) compatibility. SLIP and PPP are available from some private Internet providers for an additional charge over regular Internet service. This service is likely to become more widespread in the coming months.

Users with Mosaic and complete Internet access can reach the X-Guide by opening the Mosaic universal resource locator (URL) and providing the following address: <http://fuji.stanford.edu>. From there, the user can access the X-Guide home page.

The Internet X-Guide to Japanese Information Exchange is an exciting new stop on the "Information Superhighway." It is worth a visit—not only for its index of Japan-related information, but also for the glimpse it offers of a service that will become quite familiar in the next few years. The X-Guide may not yet be simple for everyone to access, but then again, the future rarely is.

Douglas Horn is a computer consultant living in Seattle.

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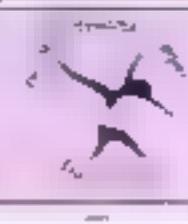


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A Heart That Receives Guests Warmly

Robert S. Duncan

International Training Programme
Aso Ikuza Hospital

Many years ago, I looked at a map of Japan and saw the Noto peninsula, located on the west coast of the main island of Honshu. Some people are fascinated by mountains, but I have always been singularly attracted to peninsulas. So it was with great delight that I set out for Kanazawa, in the prefecture of Ishikawa. My objective was to study Japanese at Eurocentre, my program would include language training, cultural excursions, and a homestay with a Japanese family. If fortunate, I thought I might even be able to visit the Noto peninsula!

Prior to going to Kanazawa, I had been living on the island of Kyushu for about three years. I provide English and cross-cultural training services at the Aso Ikuza Hospital. I was impressed that the management and employees of this hospital, located in a non-urban area of Japan, were interested in gaining information about other cultures. Even though I was employed as a teacher, I realized there was much for me to learn about the culture within which I was living. Therefore, I chose to study at Eurocentre, mainly because of the chance for a homestay with a Japanese family and the opportunity to learn more about Japanese culture. Also, I had read that I could meet people from many different countries at Eurocentre.

A family of dentists

Arriving at the Kanazawa train station, I was met by my homestay parents, the Morimotos. At home, I met grandmother, who played a very active role in the daily life of the Morimoto household. I briefly met my homestay sister, a very pleasant person, who was in her final year of high school. My homestay father was a dentist. Interestingly, both his sons had followed in his footsteps, and his mother had been a pioneer, a female dentist in Ishikawa prefecture. My homestay father, mother and grandmother helped to make my stay memorable. I ate breakfast and dinner with my homestay family. Meals were a culinary and aesthetic delight. Not only was the food tasty, but mealtimes were convivial occasions.

Learning at school and at home

In the mornings, I studied Japanese at the Eurocentre. The school is in a fine location, close to interesting places, such as museums and parks. It is also near practical places, such as a post office, restaurants, and stores. I usually ate lunch at nearby restaurants.



Delicious, nutritious Japanese lunch specials cost from ¥500 to ¥800. In the afternoons, I participated in cultural activities, studied, or spent time with other students. In my program there were 33 students from 13 different countries. I was the only Canadian!

My homestay grandmother took shigin lessons. She and my homestay father taught me a shigin. According to Kenkyusha's New Collegiate Japanese-English Dictionary, shigin is the recitation (chanting) of a Chinese poem. My homestay allowed me to go beyond such brief definitions. My homestay grandmother's shigin teacher recorded a well-known shigin for me. Aided by a written transcript and headphones, I practiced it many times.

My homestay father insisted that a shigin must come from the stomach. I never did figure out exactly what he meant by this. Did "stomach" refer to my physical stomach, or did it have some spiritual or emotional meaning? To me, it meant that the song had to come from deep within. It must come from the heart, a perfunctory performance would never do.

Many hours were spent at the kitchen table, as my homestay father tried to teach me the meaning of the poem (or song) which had been recorded for me. As I understood it, two samurai, Uesugi Kenshin and Takeda Shingen, had been feuding for ten years. Early one morning, Uesugi Kenshin approached a river. He felt this was to be the day that his enemy would be conquered. Unfortunately, on the other side of the river, an unpleasant surprise awaited him. Dejectedly, he looked across the river and saw his enemy, Takeda Shingen, and a thousand armed warriors. Imagine the samurai's frustration!

Imagine a poet capturing this frustration in words. Imagine me, at the Morimoto's kitchen table, trying to understand the meaning of these words. Imagine me attempting to convey the spirit of these words in English. My humble attempt follows.

*At daybreak/Alone/I cross the river
My whip/Taps my horse
Silently*

*In the light/Of dawn
Across the river
A thousand soldiers loom/Blocking my way
Like a long, evil snake*

Ten years
I've sharpened/My sword
And born
A/Grudge

A burning meteor/Poised for
Surprise attack
Again/My plan is/Foiled

As for the Japanese version, I sang/chantered it at the Eurocentre End-of-Course Ceremony. Did it come from my stomach? I don't know. But I do know that I was exhausted after the performance.

Looking for the heart

Bon is a Buddhist observance celebrated on July 15 or August 15 depending on the district. It is believed that ancestral spirits return to their families on this day. Usually called o-bon with an honorific prefix referring to the Bon Festival which is held from August 13-16 (definition from The Kenkyusha Japanese-English Learner's Dictionary).

During o-bon, my homestay family invited me to visit their furusato (hometowns). The family homes were located in beautiful, rural areas. To visit homes in the area of my host family father's ancestors, we had to drive north—to the Noto peninsula! We briefly stopped at the home of his relatives, an elderly couple who were both about 90 years of age.

The venerable house was set amidst rice paddies, and a splendid momiji (Japanese maple tree) stood beside the home. It was just the type of pastoral scene I had hoped to see in the Noto peninsula.

I visited ancestral graves with my homestay mother and father. Culturally, it was an informative experience. Not being accustomed to Buddhist traditions, I simply offered up a silent Christian prayer. The experience made me aware of how religion, culture and language are often inextricably mixed.

As part of Eurocentre's cultural activity program, we were invited to a Japanese tea ceremony at a fine old home near Kenroku-en Garden. In sado (tea ceremony) there are four hearts: harmony, respect, purity and tranquility. More simply, it is a heart which receives guests warmly.

At Aso Iizuka Hospital, there is a wise senior physician who is in charge of training residents. When advising young residents who are about to study abroad, he suggests they look beyond mere technical aspects, and garner cultural lessons during their time abroad. I took this advice to heart. When I visited Kanazawa, I tried to focus on opportunities which would increase my cross-cultural awareness.

If you visit Kanazawa Eurocentre, I suggest you look beyond the classroom. Look for the heart that receives guests warmly.



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Every year, *Daiichi Seimei* (第一生命, one of Japan's leading life insurance companies) sponsors the *Sarariiman Senryū Konkūru*, a contest in which salarymen wax poetic about their lives and times, using the *senryū*, a humorous version of the well-known 5-7-5 haiku. The top 100 poems are published in a booklet, and we have chosen a few of our favorites from a

previous year to share with the readers of *Mangajin*.

In *Mangajin's* book *The Essence of Modern Haiku (300 Poems by Seishi Yamaguchi)*, translators Takashi Kodaira and Alfred H. Marks maintained the 5-7-5 structure in their English translations, but we have taken a somewhat looser approach here.

~ Poem 1 ~

いい家内
10年経ったら
おっ家内
—自宅拒否症

A good wife
Ten years later
A fearsome wife.

— Home Rejection Syndrome

いい家内 10年 経ったら おっ家内
ii kanai jūnen tattera okkanai
good wife ten years when passes/passed frightful/fearsome (wife)
A good wife / Ten years later / A fearsome wife.

Author: 自宅拒否症
Jitaku Kyōhi-shō
own home denial/rejection illness/syndrome
Home Rejection Syndrome

- *kanai* is a word for referring to one's own "wife."
- *tattera* is a conditional "if/when" form of *tatsu* ("pass," when speaking of the passage of time).
- *okkanai*, normally written おっかない, is an informal word for "scary/frightful"; by writing it おっ家内, the last three syllables become a pun and take on a double meaning, so it is like saying *okkanai kanai*, "fearsome wife." This kōjū isn't strictly necessary for the meaning of "fearsome wife," since *kanai* is clearly set as the topic in the first line, but without the kōjū, helps add to the humor of the poem.
- *Jitaku Kyōhi-shō* is a play on *kitaku Kyōhi-shō* ("refusal to go/come home syndrome"), a term describing salarymen who stay at a hotel near work rather than returning home at night. With overtime keeping them at the office until as late as 10:00 PM for days on end, and with commutes as long as 2 hours each way, many men find that staying overnight near the office not only eases their grueling schedule but saves them the stress of dealing with a family they hardly know.

~ Poem 20 ~

打ち合わせ
いつにするかと
打ち合わせ

—サラ川ファジーの会元会長

Meeting to decide
when we should schedule the
meeting to decide.

— Former president of the Sar-a-sen
Fuzzy Association

打ち合わせ いつにする か と 打ち合わせ
Uchuwase itsu ni suru ka to uchuwase
planning session when will make it (?) (quote) planning session
Meeting to decide / When we should schedule the / Meeting to decide,

Author: サラ川 ファジーの 会 元 会長
Sara-sen Fajū no Kai moto kaihō
salaryman senryū fuzzy of association former chairperson
Former President of the Sar-a-sen Fuzzy Association

- *uchuwase* refers to the act of "planning/making arrangements" in preparation for some event. It can sometimes refer to an impromptu discussion (e.g., when the concerned parties bump into each other in the hallway), but more typically it implies a sit-down meeting to discuss and decide on details of the upcoming event.
- ... ni suru means "make it ..." in the sense of "making a selection/decision."
- the quotative *to* here marks the question *Uchuwase (o) ni suru ka* ("when should we make the planning session?") as the content of the *uchuwase* ("planning session/meeting to decide") mentioned in the third line. *To* is called "quotative" because it most commonly marks the content of what was said or thought (... to iku, ... to omotta), but it can also mark the content of other actions.
- *sara-sen* is an abbreviation of *sarariiman senryū*, "salaryman's comic verse," of which all these poems are examples.

- Poem 33 -

ネオン街 社長でいられる 60分

万年平社員

**In the neon district
For just sixty minutes
I can be president.**

- Perpetual Growth

ネオン街 **社長** でいられる 60分
Neon-gai shachō de iwarete tokujūppen
neon town/district co. president as can be sixty minutes
**In the neon district / For just sixty minutes / I can be
president.**

Author: 万年平
Mannell *Hua-shen*
 10000 years/forever rank-and-file employee
Perpetual Grunt

- If the *shachō* combines the second kanji of 会社 *kashō* ("company") with the suffix for indicating the "head/chief/leader" of a group, 長 *chō*, to give the meaning "company president."
 - *Iwarenu* is the potential ("can/able to") form of *iru* ("be" for people and animate things). *Shachō de iwarenu* is a complete thought/sentence ("[I] can be president") modifying *rakusuppi* ("sixty minutes")
 - In the neon/entertainment district, any customer who spends relatively freely — or looks like he might — is likely to be called *shachō*
 - *Hira* is a prefix meaning "common/ordinary," and *shain* means "company member/employee," so *hira-shain* means "common/rank-and-file employee."

- Poem 67 -

簡単に
休暇がとれて
知る立場

-無用之介

**I learn where I stand
when I can take vacation
without a hitch.**

- Mr. Superfluos

簡単に 休暇 が とれて 知る 立場
Kantan ru kyakka ga torete shinu tachiba
easily vacation (subj.) be able to get learn position/status
By easily being able to get vacation, I learn where I stand.
I learn where I stand / When I can take vacation / Without a hitch

- Poem 58 -

ポケベルで 呼ばせて抜ける 会議室

よみびとしらす

**I flee the meeting
by having someone call me
on my beeper.**

→ Anomales

水ヶベル で 時はやく 抜ける 会議室
Pokeberu de tobi-sete nukeru kaigishitsu
page/beeper with have call-and slip out/escape conference room
I have someone call me on my beeper so I can slip out of
the conference room.
I flee the meeting / By having someone call me / On my
beeper.

Author: よみびとしらべ
Kanabibutorabe
poet unknown
Anonymous

- *pocketbook* is a shortened form of *pocketto bōru* (from English “pocket book”), the word for “pager/heeper” in Japanese
 - *yobusete* is the -te form of *yobaseru* (“make/have [someone] call/page/summon”), the causative (“make/let”) form of *yobu* (“call/page/summon”).
 - *yomihito* is from *YC* *yomu* (“compose a poem”—usually used only for traditional forms of Japanese poetry like *tanka*, *haiku*, and *shintō* rather than for modern verse), and *-hito* is from *-hito* (“person/people”), so *yomihito* is literally “person who composes a poem” → “poet.” The word most commonly occurs as it does here, followed by *shiranai*, an archaic equivalent of *shiranai*, negative of *shirite-inu* (“know”). *Yomihito shiranai* = “poet unknown” → “anonymous.” [Here the name may also be intended to suggest *yobuhito shiranai*, “summoning person unknown” (*yobu* being the stem form of *yobu*, “call/page/summon”).]

Author: 無用 之介
MuYō no Suke
useless/unnecessary -(misc. name suffix)
Mr. SuperDUMON

- *forete* is the *-te* form of *toreru*, the potential ("can/be able to") form of *toru* ("get/obtain"). *Kwēka ga forete* = "be able to obtain vacation." The *-te* form in this case indicates this is the means/manner by which the next mentioned action (*shiru* = "come to know/learn") occurs.
 - *kanden ni kyūka ga forete shiru* is a complete thought/sentence ("learn by easily being able to get vacation") modifying *kyūka*.
 - *kyūka* is literally "standing place," meaning "position/status" or "where one stands" not physically but in relation to colleagues/society/events/etc.
 - *mori* is literally "without use," and *no Suke* (in recent times, more often just *-suke*) is a traditional suffix used in many masculine given names. *Miyamoto-suke* is also the title of a very popular "semiauto manga," (and name of the main character).



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Calvin and Hobbes

by
TOM WILSON



1



2



3

Calvin: Bark Bark Bark Woof Woof
ワンワンワン、ワンワン
Woof woof woof, woof woof
(sound of dog barking)

Father: "Oh no. Not again!"
あーあ、まいったな。またか！
Ah, maista na. Mataka!
(father) in a low (callout) again (?)

- bark は「吠える」という意味の動詞だがここでは擬声語として使われている。woof は標準的な犬の吠え声の擬声語の一つ。
- not again は既に起こったことに対する不快感を表わすときによく用いられる言ふで、「本番の」またか」に相当する。

Father: "Once this starts, every dog in the neighborhood starts yapping!"
一度これが起ると、近所中の犬が吠え出すからな。
Ichido kore ga hogenaku to, kinyo-jin no inu ga hoodou kara na!
one time this (subj) starts then neighborhood (throughout) < dogs (subj) begin barking because (exclu.)

- Once this starts は条件を表わす構詞節。Once は「いったん…すると」の意味の接続詞。this は犬の吠え声をさす。
- every dog in the neighborhood = 近所のすべての犬 → 近所中の犬
- yap も犬の吠え声を表わす語で、特にけたたましい吠え声をさし、bark と同様、擬声語としても、動詞としても用いられる。このほかに犬の擬声語としては、arf, bow wow などがある

Father: "Get in here!"
うちん中に入れ！
Uchi ni naka ni hate!

- here は「ここ」と訳すより、ここでは「うちの中」としたほうが本筋として自然。
- ニ is a contraction of の

Calvin and Hobbes

I'M FREEZING! WHY DO WE KEEP THIS HOUSE SO DARN COLD?!



1 Calvin: "I'm freezing! Why do we keep this house so darn cold?"

寒くて凍えちゃうよ。どうしてうちの中をこんなにムチャクチャ寒くしとくのさ?
Sannukute kogenchau yo. De-shite uchi ni naka o konnani mukachukaku sanaku shiteku no sa?

- **darn** は **damn** の転用語で、**damn** はと外俗ではないが、七言表形ではいまいしさを含む強調で使われる。

2 Calvin: "Crank up the thermostat and build a fire, will ya?"

サモスタットの上盤を上げて、此かし火をおこしなよ
Samusutatu no mezasu o agete, danno zo hi o okoshina yo.

Father: "I have a better idea, C'mere."

もっといいアイデアがあるぞ。こっちにおいで。
Motto ii ideea zo aru zo. Kocchi ni eide.

- **crank up** 中のクランクを回してノブを動かすことからの転用で、(機械を)始動させる、また(仕事の)速度を上げる意味などにも用いられる。ここではサーモスタット(温度調節器)の上盤を上げて、セントラルヒーティングの扇風機を再動させることを指す。
- **will ya?** = **will you?** **ya** は **you** の脩飾的發音を、先ほどおもに綴ったもの **will you?, won't you?** など、命令文に付ける付加疑問文は、命令を和らげ、諂ひ、依頼の意味を持たせる、いたいたしているというニュアンスも入っている。
- **C'mere** = **come here** これも **ya** と同じ、七言的發音とおもに綴ったもの。

3 Father: "OK, step outside."

さあ、外へ出て。
So, soto ni de.

- **step** は歩き進めること。

Calvin: "Why? What's outside?"

なんで? 外に何があるの?
Nande? Soto ni nani ga aru no?

- **In a few minutes** 数分後に。can はここでは許可を表わす。
- **the newspapers** ここでは新聞といつより新聞社を指している。

4 Father: "In a few minutes you can come in, and then"

何分かしたら中に入っていいよ。そうすれば
Nonjoku ka shitara naka ni haitte iri zo. So sureba

few minutes after inside to may enter (empty) if you do that

the house will seem nice and warm."

うちの中にが快適であったかく感じられるから
uchi no naka ga kaitaku de atekaku hanjirareru kara.

house of inside (subj) comfortable and warm will feel because

Calvin: "I'm telling the newspapers about you, Dad!"

パパのこと新聞社にいってやるぞ!
Papa no koto shinbunsha ni itte yoru zo!

father you about things newspaper co. to tell-(detiment) (empty.)

THE FAR SIDE by Gary Larson

ザ・ファー・サイド ゲリー・ラースン

Woman: "The glass is half full!"
 コップに 半分 入ってる わ!
 Koppe ni hanban haitte-ru wa!
 cup in half is-infilled (colloq.)

Man 1: "The glass is half empty."
 コップは 半分 からっぽ だ。
 Koppe wa hanban kuroppo da.
 cup as-for half empty is

Man 2: "Half full..."
 半分 入ってる
 Hanban haitte-ru
 half is-infilled
No! Wait! Half empty!
 いや、待てよ、半分 からっぽ..
 Iya, mite yo, hanban kuroppo.
 no wait (impl.) half empty
No, half... What was the question?
 いや、半分 アレ?
 Iya, hanbu... Are?
 no half hey
問題 は 何だった っけ?
 Mondai wa nan dattu kore?
 problem as-for what was (recall-?)

Man 3: "Hey! I ordered a cheeseburger!"
 オイ! オレが 飲んだ のは
 Oi! Ore ga nomonda no wa
 hey! Ume (subj.) requested as-for
チーズバーガー だぞ!
 chizubāgā da zo!
 cheeseburger is (empty.)

Caption: The four basic personality types
 性格 の 4つ の 小分けな タイプ
 Seikaku no yottsu no kibōteki-na typu
 personality of four of basic type



The four basic personality types

- 水が半分入ったコップを使って人のパーソナリティを判断する心理テストは良く知られているが、普通のテストでは、このマンガの第一と第二のパターン、すなはち楽観主義者であるか(half full)悲觀主義者であるか(half empty)しか判別できない。この作者はこれをひねって、さらに一つのパーソナリティの型を加えたもの。

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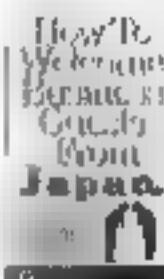


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BASIC JAPANESE through comics

Lesson 41 • *Kondo*—a word for all times

Kondo is written with the characters 今 ("now," read *mo* when used by itself and *kon* in combinations) and 段 ("time/occasion," read *tabi* when used by itself and *do* in combinations), leading one to think that it may simply mean "this time" or "now." While this is indeed one of its most common usages, *kondo* proves to be much more versatile. It can refer to the past, present or future, it can be very specific, as in "the next (vacation, etc.)" or ambiguous, as in "some other time."

The interpretation in each case depends almost entirely on the context. Here we illustrate some of the more common uses with examples from a selection of current manga.

This time

The man is extremely drunk and has come to the hotel Platon late at night demanding a room. He is a ranking member of a corporation whose employees use the hotel frequently and after being denied accommodations, he threatens to tell his company and other organizations of which he is a member to stop patronizing the hotel. One of the managers points out that the man did the same thing once before only to regret it the next day, after he had sobered up. The man, however, remains indignant and states that he's really serious this time.



Mane ベテ だ と?
Kokai da tabi?
regret to quote?

道 グレ けたれ など する もんか
Dore ga kokeri nado suru mon ka?
who (subj) regret something like do/have thing (?)

今度 は、 本気 だ!!
Kondo wa honki da!!
This time is-for true feeling/serious w/am

"Regret it?? Who's gonna regret it!! This time I mean it!!" (PL2)

- ... *do to?* very roughly repeats something the other person has said, with the implication that the speaker is highly offended.

This time/now

The General Affairs Department of this company handles office supplies, maintenance and general support for the other departments. Here, the head of the General Affairs Department has just received a call that a door needs fixing.



© Hayashi & Iwai / Tomoguchi Ruppere, Shogakukan

Dept. head: 今度 は 会議室 の ドア の
Kondo wa kaigishitsu no dou no
this time/now as-for conference room's door's

具合 が 悪い そうだ。有馬くん。
guai ga warui sō da. Arima-kun.
condition (subj.) bad (hearsay) (name fam.)
"Now they say the door to the conference room is messed up, Arima." (PL2)

- *guai go wana* for people means "is sick"; for mechanical things it implies "is not working properly"
- *sō da* after an adjective or verb implies the speaker has heard about the action or condition from someone else
- *-kun* is a more familiar equivalent of *-san*, typically used by superiors to address their subordinates in a company

Next time

A Japanese salaryman stationed in Los Angeles and his girlfriend were confronted by this man a couple weeks earlier. At that time he asked them for some money for food, promising to repay any amount he was given. The girlfriend decided to give him \$100 instead of the \$10 he asked for. In the scene below, he lives up to his promise, and it turns out that he is actually the president of a large company, posing as a homeless person.



© Hirakane Keishi / Keishi Shima Kōsaku, Kodansha

"Homeless" Man:

ほら、借りてた 100 ドル
Hora, karte-ta hyaku-doru
here had borrowed \$100

返す ゼ。 この間
kaesu zo. Kono aida
am returning (emph.) not long ago
お返した だろ?
wakasoku shita darō?
promised right?/didn't I?

"Here, I'm returning the \$100
I borrowed. I promised you
the last time, didn't I?" (PL2)

今度 出会った 時 に 返す って な

Kondo deatta toki ni kaesu tte na
next time met time/when at will return (quot.) (colloq.)

"That when I saw you the next time, I'd pay you back." (PL2)

- *kano aida* can variously mean "the other day/some time ago/not long ago/recently." In this case he's referring to the last time they met.
- the syntax is inverted; normal order would be *kondo deatta toki ni kaesu tte. kano aida yakusoku shita darō*. The quotative *tte* marks the content/specific nature of the *yakusoku* ("promise").
- horizontal writing in manga balloons indicates the character is using English or some other non-Japanese language.

Sometime (example 1)

This man has just stopped by to visit his daughter. As he makes his way out the door he suggests that they go out at some unspecified time in the future for lunch or dinner.

Father: 今度一緒にメシでも
Kondo ishō ni meshi demo
sometime together meal or something

食おうな、裕子
kōshū na, Yuko.
let eat (collq. casual.)

"Let's have dinner together sometime, Yuko." (PL2)

- *meshi* ("[cooked] rice") is also an informal word for "meal"
- *demo* literally means "or something/someone/somewhere/etc." but it's often used merely as a "softener" without carrying its literal meaning
- *kōshū* is the volitional ("let s/I shall") form of *kau*, an informal word for "eat" used mostly by males



© Yajima & Hirakore / Kōgen-kōdō, Shogakukan

Sometime (example 2)

Yawara and Fujiko are in Barcelona to compete in the judō event at the Olympics. It's the night before the competition begins and the two of them are strolling along the waterfront talking about the experience.



© Urushawa Naoki / Yawara!, Shogakukan

Yawara: バルセロナ、今度はゆっくり
Barcelona, kondo wa yūkuru
Barcelona sometime av-for slowly/leisurely

観光で来たいね
kankō de kitesu ne
sightseeing for want to come (collq.)

"Sometime I'd like to come to Barcelona just to sightsee." (PL2)

Fujiko: ホント、なーんにも見てないもんね
Honoto, nānni mo mite-nai mon ne
truths true nothing have not seen (expln.) (collq.)

"Really, we haven't seen a thing, have we?" (PL2)

- *honoto* is an informal *hōshō* ("truth"); in colloquial speech it's often used to reply "really/it's true/you're right."
- *nānni* is a colloquial *nānī*, which is followed by a negative to mean "not anything/nothing." Lengthening the first vowel adds emphasis: "nothing at all."

Some other time (example 1)

The staff of the Tōzai newspaper company have just been invited by their boss to visit some people who raise pedigreed cats. The boss is an avid cat lover, but his enthusiasm for the adventure is not shared by Yamakawa, who suggests he might be able to go sometime in the future but not this time. It's clear in this case, however, that "maybe another time" really means "count me out!"



© Kunio & Hanasaki / Ouketsu, Shogakukan

Yamaoka: 私、また 今度 ね
Ore, mata kondo ne
I again another time (colloc.)
"Maybe some other time." (PL2)

Yamaoka: つき合ってらんね
(thinking) Tsurakte-ran-ne
can I be socializing-going along
"I can't be bothered going along (for such foolishness)."
"You gotta be kidding." (PL2)

- *tsurakte-ran-ne* is a contraction of *tsurakte-trarenai*, the "cannot be doing" form of *tsurau* ("socialize/consort/go along with"). The expression is usually used with the feeling of "I can't be bothered going along/putting up with such foolishness." → "you've got to be kidding."

Some other time (example 2)

Jōdō superstar Yawara has just discovered that her application for taking a college entrance exam must be filed today, but just as she rushes out of the house to take care of it, her friend Matsuda (a sports reporter) appears. She gives a cursory "Hello" and dashes off, but he runs after her and tries to carry on a conversation.

Matsuda: 今日は 取材 じゃないんだけど?
Kyo wa shashin janai nanda-kedo?
today us-for news gathering is not (explains) but
"Today I'm not on assignment!" (PL2)

Yawara: それじゃ、 負け 今度 にしてください!
Sore ja, matsu kondo ni shite kudasai!
in that case/then all the more another time to make it please
"All the more, then, please make it some other time." (PL3)

Sound FX: タッタウ
Ta! ta!
(sound of swift footsteps)

- *kedo* is literally "but," here implying something like "but doesn't that make a difference?/won't that persuade you to talk to me?"
- *shashin* is a noun literally meaning "collection of data/materials," e.g. for news reporting purposes. When he says *shashin ja* not he essentially means he didn't come as a reporter — he's not after a news story.
- *ni shite* is the *-te* form of ... *ni suru* = "make it . . ." , adding *kokochiru* makes it a polite request, "please make it . . ."



© Matsuda Books / Kōdansha Shogakukan

This one

As an employee of the prestigious Hotel Platon, Kinoshita is honor-bound not to divulge any private information he may learn about the guests. When he sees the fiancé of a friend come to the hotel with another woman, he must decide whether to honor the privacy of his hotel's guest or reveal the truth to his friend. He decides to tell her, and afterwards, his coworkers all agree he did the right thing, but one of them points out that he is responsible for creating a certain amount of unhappiness in her life. He acknowledges that it's true.



© Ishinomori Shōtarō / Hotel Shogakukan

- *to shite* is an expression meaning “*as/in the capacity of*”
- *mamorenakatta* is the negative past form of *mamoreru*, the potential (“can be able to”) form of *mamoru* (“follow/bey/honor”).
- *kondo no ken* could literally be rendered as “the matter of this occasion,” but it essentially boils down to “this matter.”

Kinoshita:

ええ、そう なんです。ホテルマン
Ee, sō nante desu. Hoteruman
yes that way (expln. u) hotelman
として 鉄則 を 守れなかつた
to shite tessoku o mamorenakatta
is rule/code (obj.) couldn't follow/honor
事 が、 今度の 件 を
koto ga, kondo no ken o
thing/act (subj.) this matter (obj.)
“Yes, that's right. As a hotelman, the
fact that I couldn't follow the (estab-
lished) code (precipitated) this matter”
“Yeah, that's right! This whole thing
happened because I failed to honor
the hotelman's code.” (PL3)

The next/upcoming

Totsuka, who works for a moving company, is speaking here to his young partner who grew up as an orphan in a rural area called Kusabara. Totsuka no longer has a family either, so he has no reason to go back and visit his hometown. He proposes that they make a trip to Kusabara together sometime, perhaps during their next summer vacation.



© Yajima & Hirokane / Ningen Kōsaten, Shogakukan

Totsuka:

田ちゃん の 故郷 の 草原、 今度の
Takashi-chan no kokyō no Kusabara, kondo no
(name-dm.) “1 hometown (=)(place name) next/upcoming
夏休み に でも 連れてって くんない かな?
natsumei ni demo tsuretette kunnai kana?
summer vacation during or sometime take [me] along won't you. I wonder
“I wonder if you wouldn't take me with you to your
hometown, Kusabara, next summer vacation?” (PL2)

- *-chan* is a diminutive most commonly used with children's names, but close friends use it among themselves at almost any age.
- *no* between two nouns can indicate that the two are the same thing: *kokyō no Kusabara* = “Kusabara (that is) (your) hometown” → “your hometown of Kusabara.”
- *kondo no* often has the feeling of “*the upcoming*,” implying that “*the next*” will come relatively soon/is not far off
- *demo* (lit. “or something/someone/sometime/etc.”) is again used as a “softener”
- *tsuretette kunnai* is a colloquial contraction of *tsurete itte kurenai* (“won't you take me along?”).

Recently

Miyuki has just come across the picture of a man with whom the Tsurumoku Company recently established a contract. In this case, *kondō* is being used to refer to an event which took place in the relatively near past, or "just recently."

Miyuki: この人 *kono hito* 今度 *kondo* ツルモクと
Kono hito *so!* *Kondo Tsurumoku* to
this person (is-*emph.*) recently (name) with
専属契約 *shinsoku keiyaku* した 家具 *kagaku* デザイナー!!
shinsoku keiyaku shita kagaku designer
exclusive contract designed furniture designer
"This is the man! He's the furniture designer
Tsurumoku Co. just signed an exclusive contract with!!" (PL2)

Shōta: オー ボンジョルノ! 山本?
Oo- Buonjourno Yamamoto?
(stutter) (name)
"O- Buonjourno Yamamoto?" (PL2)

- *keiyaku shita* is the past form of *keiyaku suru* = "to contract/sign (with)." Prefixing it with *shinsoku* ("exclusive") makes it "sign an exclusive contract."
- the syntax is inverted; normal order would be *Kondo Tsurumoku to shinsoku keiyaku shita kagaku deiyaku (im) konn hito yo*. *yo* by itself at the end of a sentence can stand for *desu yo* ("where" + *emph.*).



© Kubonouchi Eisaku / Tsurumoku Dokushin Ryō, Shogakukan

From now on

The title of this manga is "Dr. Slump," a reference to the main character's constant blunders and mishaps. In this episode, the good doctor has decided to reduce the "ultrapowers" of his android creation, Arale, pictured here in the background, to those of a regular young girl. He hopes to avert the powerful collisions that result whenever she runs into him, and he boasts that now that he's made the adjustments, perfecting his creation, they'll have to call the manga "Dr. Perfect."



Torano Arale Iro Ningen Shūsei-sha

Dr. Slump: こんど から は この マンガ の タイトル が
Kondo kara wa sono manga no taitoru ga
next time from as-for this manga 's title (subj.)
「ドクター・パーフェクト」になる ゼッ!!
"Doktoru Pafekuto" *zezze*
doctor perfect will become (*emph.*)
"From next time, the title of this manga will become
'Dr. Perfect'!"
"From now on, this manga will be called 'Dr.
Perfect'!" (PL2)

- strictly speaking he's saying "from/beginning next time," since the name can't change until the next episode, but the situation is clearly one where we'd say "from now on" in English.
- *ze* is a rough, masculine particle for emphasis.



OL 進化論

オール

OL Shinkaron

by 秋月りす / Akizuki Risu



1

OL: えっ?

E?

"Huh?" (PL2)

OL: 私って血液型A型だったんですか?

Watashi te keisoku-gata A-gata datta n desu ka?

Ume (quote)an-for blood type type-A was (explan.) (?)

"Is it that my blood type was type A?"

"I really have type A blood?" (PL3)

Doctor: ソーですか。

So desu ga.

that way is but

"Yes. (Why?)" (PL3)

- ne is a colloquial quotative form, here being used as an informal equivalent of *no*, to mark the topic: "as for ..."
- gata is a suffix meaning "type"
- n is a contraction of explanatory *no*, indicating she is seeking an explanation which in this case essentially means confirmation. She is obviously surprised to learn she has type A blood, and wants to make sure there hasn't been a mistake
- so desu is literally "it is that way/it is so," but the expression is often used when an English speaker would simply say "yes."
- ga (literally "but") here implies something like "but why do you ask?/why are you so surprised?"

OL: ずっとB型だと思って、あの、

Zutto bu-gata da to omotte-te, ano,

all along type-B swim (quote) be thinking and (interj.)

みんなも私のこと典型的なB型だつて

minna mo watashi no koto tenkeiteki-na bu-gata da tte

everyone too Ume of thing typical type-B is/am (quote)

言ってるんですけど。

ute ru n dezu kedo.

is saying (explan.) but

"I always thought I was type B, and, I mean, everyone

says I'm a typical type B (personality)." (PL3)

Doctor: 血液型占いなんてそんなもんですよ

Ketsuoku-gata uranai nante sonna mon desu yo.

Blood-type divination (quotely)as for that kind of thing Is (emph.)

"Blood-type divination is about like that."

"That's about how reliable it is to classify personalities by blood type." (PL3)

- omotte-(t)e is from *omou* ("think"). -ano is a shortened *ano*, which is a hesitation/pause word similar to "uhhuh/I mean/you know."
- watashi no koto* is literally "things of/about me," or just "about me." *watashi no koto...* *te itte-ru* is more literally "(they) are saying... about me."
- uranai* is the noun form of the verb *uranaw*, meaning "to divine/tell (someone's) fortune," so it essentially means "divination." It includes classifying/analyzing personalities according to astrological sign, palm reading, blood type, etc
- mante is a colloquial quotative form used to mark the topic of the sentence often with a feeling of bewilderment.

OL: あの、何か気をつけることってあります?

Ano, nanika ki o tsukera koto tte arimasu?

(interj.) something be careful thing (quote) exists

"Um, is there something I need to be careful about?"

"Oh, was there anything I needed to be concerned

about?" (PL3)

Doctor: ベツル。

Betsu-ru

not particularly

"Not really." (PL2)

- te is again like *ne* ("as for"), and *arimasen* is the PL3 form of *arimau* ("exists"), here spoken with the rising intonation of a question.
- betsu-ru* combines with a negative later in the sentence to mean "not particularly." Here, *betsu-ru* by itself implies a negative ending to the sentence, something like *betsu-ru arimasen*.
- the typical type A personality is a compulsive worrier so it appears that the OL is beginning to act like she's type A

OL 進化論 OL Shinkaron



by 秋月りす / Akizuki Risu

1 Sound FX: ガタンゴトン

Gata gaton (the rhythmical rumbling of train wheels against tracks)

2 Sound FX: ひそ...

Hiso... (effect of whispering something)

OL: 私 が 立き寝入りする と 思ったら

Watashi ga tachi-neuri suru to omottara

me (subj.) grin and bear/put up with (quote) if thought

おまちがい よっ! このーつ!!

ōmachigai yo! Kono-ittsu!!

big mistake (emph.) that you

"If you think I'll just put up with that, you're

greatly mistaken! You-oo (jerk)!" (PL1-2)

Sound FX: ぐいっ

Guu... (effect of taking firm grip of the man's arm)

Man: あ、ああっ!

A-aa!

(unint.)

"Argh!"

- *tachi-neuri suru*, literally "cry oneself to sleep," is also an idiomatic expression meaning "let the matter drop/bear in silence" (often implying being compelled/forced to do so).
- *omottara* is a conditional "if/when" form of *omou* ("think").
- *ō-its* is from *ōki* ("big/large"), so *ōmachigai* = "big mistake"
- *yo* by itself can often serve for *desu mo* ("is/are" + emph.) in colloquial speech. *Ōmachigai (desu) yo* = "it is a big mistake" → "you are greatly mistaken."
- the small *ittsu* after *yo* shows that the syllable is spoken very crisply/sharply, like an exclamation.
- *kono* is literally "this," but in idiomatic use it often refers to the listener ("you"), especially when the speaker is berating/insulting him/her

Station Attendant: チカノ ですか?

Chikan desu ka?

prostitute? is it?

"Is he a groper?"

"Did he molest you?" (PL3)

OL: こいつ 指揮小説 の 費人 言った んですか!!

Koitsu shinshosetsu no hinin itta n desu!

this guy/detective novel of criminal/culprit said (explan.)

"This Jerk gave away whodunit in my detective novel!" (PL3)

Man: すいません。ほんの でき心 でして

Sumimasen hon-no deikigokoro deshite

(apology) the merest impulse/whim is/was

"I'm sorry. It was the merest impulse/a passing whim."

"I'm sorry. I don't know what came over me."

(PL3)

- *chikan* refers to men who grope women in crowded trains or make unwanted advances toward women who are alone in parks, on deserted streets, etc.
- *knutsu* is a contraction of *kono yatsu* ("this guy/le)know/thing"). It's a rather rough way of referring to another person, and in a context like this can feel like "this jerk."
- *shiri* = "seasoning/inference/deduction," and *shōsetsu* = "novel/story"; *shiri shōsetsu* = "detective novel."
- *ita* is the plain/abrupt past form of *iru* ("say") → "reveal/give away"
- *n desu* is explanatory, used because she is explaining why she is so angry.
- *sumimasen* is a colloquial *sumonaseru*, which can mean either "sorry/excuse me" or "thank you" depending on the context.
- *hon-no* ("a mere /the merest -") represents his effort to minimize the significance/seriousness of what he did.
- *deshite* is the *-te* form of *desu* ("is/are"); often the *-te* form would imply he had more to say, but here it's just to "soften" the end of his sentence.

図説
Zusetsu
現代用語
Gendai Yōgo
便覧
Binran

A Visual
Glossary
of Modern
Terms



by
Deluxe Company

Deluxe Company is a graphic design house involved in all kinds of visual communication—advertising, packaging, and, as you see here, manga. Their staff consists of three copy writers, two designers, and one manga artist, all of whom contribute ideas for the four-frame manga strips that they send out into the world. Rather than trying to be on the cutting edge, their philosophy is simply to create material that is *omoshiroi* ("interesting/funny").

Their official company profile humorously notes that they think their material is really funny and are mystified as to why it hasn't received more recognition. "Our dream," they claim, "is to be known as the *Sony* of the manga world" (まんが界のソニと呼ばれるのが夢である, *Manga-kai no Soni to yobureru no ga yume de aru*).

The 便覧 ("glossary/handbook") in the title is perhaps more typically read *benran*, but in this case it is *binran*. *A Visual Glossary of Modern Terms* is available in tankōbon (book) form (ISBN4-575-93320-1 C0079). The manga cover all kinds of subject matter, but in this issue of *Mangajin* we have selected some material to commemorate New Year's.



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1

Sign: おみくじ*Omikuji**Omikuji*

Man: おっ、やった! 大きいだつ!
O' *Yatta!* *Daikichi* *da!*
 (exclam.) did great good fortune
 "Hey! All right! I got *daikichi*!" (PL2)

- *omikuji* (literally "divine lottery"; the honorific prefix *o-* is always used) is a form of fortune-telling popular at shrines and temples. Typically, you draw a stick from a container, and, based on the stick drawn, receive a piece of paper telling your fortune. The paper itself is also called *omikuji*.
- most *omikuji* begin with one of the following basic readings: *daikichi* ("great good fortune"), *kiru* ("good fortune"), *shōkichi* ("small good fortune"), or *ku* ("bad fortune").

2

Man: 今年は何でもかなうラッキーハappy年です。
 (reading) *Kotoshi mo nandemo nozomoi no kanau rakkī-na toshi desu.*
 this year as-for everything/all hopes/wishes fully) come true lucky year is
 "This year is a lucky year when all your wishes will come true." (PL3)

ワンランク上の自分を日指しましょ...か。
Wanranku mo no jibun o mezashimeshō... ka.
 one rank higher of oneself (obj.) let's aim at (?)
 "Set your sights on raising yourself up a level... it says." (PL3, 2)

Man: おおー! すいぶん軽い文章のあみくじだけど、これで脱・みつぐ君だつ
O- *Zuibun kōki biotsū no omikuji da kedo, kore de datte Mitsuagu-kun da!*
 (exclam.) very much light sentence/phrasing although fortune is but this with escape tribute (formal) is
 "Hey he-e-ey! It's an *omikuji* that's very lightly worded, but with this it's escape Mr. Tribute!"
 "Hey he-e-ey! It's an awfully lightweight fortune, but now I can stop being Mr. Tribute" (PL2)

- *nandemo* = "anything/everything" *nandemo kanau* = "everything comes true/is fulfilled." *mo* marks *nozomoi* ("hopes/wishes," from the verb *nozomu*, "hope/wish for") as the subject of *kanau*. *mo* is often substituted for the subject marker *ga* in modifying clauses.
- *nandemo kanau no kanau* is a complete thought/sentence ("all your wishes come true") modifying *rakkī-na toshi* ("lucky year"). *Rakkī-na* is an adjective formed from English "lucky." the standard way to form Japanese adjectives from foreign words is to add *-na*.
- *mezashimeshō* is the volitional form of *mezasu* ("aim/forset one's sights on"). Volitional forms (-meshō/vō-/o, "let's/I shall") normally express what the speaker intends/plans to do, but they can be used to encourage/command the listener to do something instead - the way the English phrase "Let's..., shall we?" might be used to tell someone to do something.
- saying *ka* after reading the fortune is like a rhetorical "so that's what the fortune *says*, is it?"
- *datte* means "escape/withdraw/extricate oneself from (an undesirable situation)." and typically precedes a word or phrase describing that undesirable situation. One of the most common expressions using this word is *datte sara* (*sara* is short for *sarakutamu*, "salaryman"), which refers to escaping the high-stress life of the corporate salaryman and striking out on one's own.
- *Mitsuagu-dan* = "Mr. Tribute," referring to a guy who gives a girl lots of presents or whom she can ask to pay for things (vs. *hommet-kun*, the guy she really likes). *-Kun* is a more familiar equivalent of *-san* ("Mr./Ms.")

3

FX: パラ

Parā (used for a variety of rapid/sudden actions, in this case the action of taking the *omikuji* away from him)

Man: わあ。
 A.
 (interj.)
 "Hey!"

Woman: わたしにそれちょうどいい! かわりにわたしのあげるから。
Watashi ni sore chōdai! Kowari ni watashi no aigeru kara
 I/me to that (please) give in exchange I/me 's will give because
 "Give that one to me! (Because) I'll give you mine in exchange." (PL 2)

- *chōdai* is an informal equivalent of *arimasou*, "please give me/let me have."
- *watashi* = "I/me," and *no* is possessive, *watashi no* can be used as a modifier (*watashi no omikuji* = "my *omikuji*") or it can stand alone when the object is understood (*watashi no* = "mine")

4

Man: 小吉、今自分に満足していれば幸せです。

(reading) *Shōkichi.. Ima no jibun ni manzoku shite-treba shunshō desu*
 small good fortune now of oneself with if will be satisfied happy will be
 "Small good fortune: You will be happy so long as you are satisfied with your present self." (PL3)

無理な夢はみないこと。
Muri-na yume wa minarikoto
 impossible dream as-for don't/mustn't
 "Don't dream impossible dreams." (PL2)

Man: そんな~!
 Sosonai
 that kind of
 "That's harsh!" (PL2)

Woman: おみくじ代払ってねー。
Omikuji-dai furatte ne
 omikuji fee pay (request) (colloq.)
 "Pay for the fortunes, okay?" (PL2)

- *manzoku* = "satisfaction," and *manzoku suru* means "become satisfied." *Manzoku shite-treba* is a conditional "if" form of *manzoku shite iru* ("is satisfied"), from *manzoku suru*.
- *minai* is the negative form of *muru* ("see/look at," or in the case of a dream, "have a dream").
- *koto* (lit. "thing") added to the end of a non-past declarative sentence can make a gentle command/admonition.
- *sonai* (lit. "that kind of") can be used by itself as a generic exclamation of dismay/protest.
- *furatte* is the *te* form of *harau* ("pay"). In colloquial speech, the *te* form can be used to make informal requests/gentle commands.

A Visual Glossary of Modern Terms



by デラックス・カンパニー
Deluxe Company

Man: スポーツ (は) な?
Sports (is) what?
sport as-for what
“What’s your (favorite) sport?” (PL2)

Woman: えーと、テニス
Eto, tennis.
(interj.) (quote) tennis
“I mean, tennis.” (PL2)

Man: あ、ボクも やる んだ
A, boku mo yuru n da
(interj.) (note also dobjey/explan.)
“Oh, I play (tennis), too.” (PL2)

* *sportsu* sounds like “sports” (plural), but it’s also used for “sport” (singular).

Man: それじゃ、キミの 星座 は?
Sore ja, kimi no seisei wa?
in that case then you ‘s constellation/sign as-for
“Then what’s your astrological sign?” (PL2)

Woman: みずがめ座 上
Miugame sa ue
water jar constellation (emph.)
“Aquarius.” (PL2)

Man: ボクと わたし 良い わ
Boku to watashi iyi wa
me with affinity/compatibility good (colloq.)
“That makes you compatible with me, doesn’t it.” (PL2)

- In colloquial speech, when the nature of the question is obvious, speakers often state just a topic + *wa* (“as for . . .”) with the intonation of a question.
- *seisei* is the word for “constellation,” and constellation names end in *-sei*. *Mizugame* = “the water jar constellation” = “the Water Beater/Aquarius.”
- *wa*, i.e. mark *watashi* (affinity/compatibility) as the subject of *i* (goodline), has been omitted. *Ashite* (*ga*) *ii* = lit. “affinity/compatibility is good.”

Man: 血液型 (は)?
Ketsueki-gata wa?
blood type as-for
“What’s your blood type?” (PL2)

Woman: O型 よ
O-gata yo
“Type O.” (PL2)

Man: ボクは A型! Oと Aなら 理想のカップルだ ね.
Boku wa A-gata! O to A nara rishō no kappuru da ne
me as-for type-A O and A if it’s ideal couple like (colloq.)
“I’m type A! If we’re O and A, we’re the ideal couple!” (PL2)

Man: えーと、Oと Aの 親 から は 確か... あれ?/
Eto, o to a no oya kura wa tashika ... are?
(interj.) O and A of parents from as-for quite sure (interj.)
“As for from parents of blood types O and A, I believe. Huh?”
“Let’s see, if I’m not mistaken, parents of type O and type A produce ... Huh?” (PL2)

Woman: 残念の カップル なんだ から、
Risan no kappuru na n da kara,
ideal couple (explan.-ej) because
と だって いいじゃない、そんな ささいな こと
to dattere ii janai, sanna sasai-na koto
what/how even if it’s good/lk. isn’t that kind of trivial thing
“We’re the ideal couple, so what should you care about a trivial thing like that?” (PL2)

- *oya* = “parent(s).” and *kura* = “from,” so *oya kura* = “from parents,” here implying “from parents . . . are born-produced”
- *tashika* means “sure/certain,” but when *tashika* is used as an adverb without the particle *wa* after it like this, it implies a more tentative “I think/if I’m not mistaken/I’m pretty sure.”
- he is wondering if he is really the father of the child.

A Visual Glossary of Modern Terms



by デラックス・カンパニー
Deluxe Company

Sign: 山田 クニコ の 爆笑 正月 ショ
Yamada Kuniko no Bakushō Shōgatsu Shō
(surname) (given name)'s explosive laughter New Year's show
Yamada Kuniko's Upstart's New Year's Show

Man: また こいつか?
Mata koiwai ka?
again this one (?) "Her again?" (PL2)

- *koiwai* is a contraction of *imo yatsu* ("this guy/person/thing"), a rather rough way of referring to another person.
- the question indicated by *ka* is purely rhetorical.

Sign: 山田 クニコ の ニューイヤークイズで ドン
Yamada Kuniko no Nū Iyā Kunzū de Don
(surname) (given name)'s New Year quiz wth (shot/explosion FX)
Yamada Kuniko's New Year's Quiz with a Bang

Man: またまた こいつか? あーあ。
Mata mata koiwai ka? A-a.
yet again that one (?) (mild.)
"Her yet again? What a bummer!" (PL2)

- *ā* is an interjection of disappointment/lament/mild disgust: "Oh well/Too bad/What a bummer!"

Man: 正月 が日、ずっと 同じ タレント、同じ 内容。
Shōgatsu sōganchi zutto onaji tarento, onaji naiyō
New Year first 3 days throughout same talent same content
"All three days of the New Year, it's the same personalities doing the same stuff." (PL2)

マンネリ も 極まれり。
Manneri mo kizamareri
mannerism/stereotyping (emph.) has reached extreme
"Mannerism has reached its extreme." (PL2)

Sound FX: フツ Fuf (disgusted snort)

Man: 他に 考える こと が ない のか、日本人は
Hokani kangaeru koto ga nai no ka, Nihonjin wa
other think thing (subj.) not exist (expln.?) Jpn people ask for
"Don't Japanese have anything else to think about?"
"Can't the Japanese think of anything else?" (PL2)

- *shōgatsu sōganchi* refers to the first 3 days of the New Year. Traditionally, offices and businesses remain closed, and the days are spent visiting shrines, calling on friends and relatives to exchange greetings, eating special New Year's foods, and playing New Year's games. The TV programming during this time is bland and monotonous.
- *manneri* (from English "mannerism") describes things that have become "stereotyped/all the same/cliché."
- *kizamareri* is a classical Japanese equivalent of *kizamatta*, past form of *kizamaru* ("reach an extreme").

Angel: そー 言いながら ずっと テレビ ばっかり
Sō ii nagara zu-to terebi bakkari
so/that way while saying throughout TV only
見てる おまえは 何 なんだ。えっ?
mitēru omae wa nan nanda. E?
is/he watching you as-for what (expln.?) (interj.)
"As for you who watches TV all along while saying that kind of thing, what are you, hunch?"
"That's what you say, but you're the one watching TV the whole time, so who are you to complain, hunch?" (PL2)

Man: ううつ。 Uu! "Sob."

- *ii* is from *iiru* ("say"), and *nagara* is a verb suffix that can mean "in spite of."
- *bakkari* is a colloquial *bokari* ("only"), and *mite-(t)ru* is from *mituru* ("watch"). *Bukari* followed by a verb means "do only/nothing but"
- the complete sentence ending in *mite-tru* modifies *omae* ("you"), which *wa* marks as the topic of the question *nan na n da?* ("what is it?")

(continued from page 19)

might consider blood types in hiring decisions. However, job hunters attest that it is not unusual for blood type to come up during an interview. Only ten years ago, Ōnishi Akahito, author of "Ketsueki-gata no Meiro" (血液型の迷路, "The Blood Type Maze") documented the existence of want ads that specified certain blood types need not apply. Four years ago, the *Asahi Shimbun* reported that Mitsubishi Electric had assembled an all-AB-type product development team. (A public relations officer at Mitsubishi denies the company ever did such a thing, though she does admit that the company "considered" it.) And a report in the September 5

What do Japanese youth believe in?

	Women	Men
Blood types:	67.8%	51.0%
Horoscope:	53.6%	25.8%
Palm Reading:	44.5%	21.2%

From a survey of 523 male and 446 female university students published in *Nihon no Ningen*, 1992.

issue of *Aera* quoted Fujii Yasuo, president of *Hikaku-sen* (能角散, manufacturer of a popular throat lozenge), as saying that he believes in the "connection between blood group and personality" and that he hopes to take blood groups into consideration in future personnel decision-making. In a recent interview, Fujii stated that the company is already using blood types as a criterion for job assignments on a small scale.

Product developers have cleverly tapped into the appeal of blood types to sell goods, including lighters, key holders, soda pop, and even condoms. Do anxiety-hidden type A's get a sturdier prophylactic than devil-may-care type B's? No, except for a blood type specific enclosure (detailing the best way for a man of the particular type in question to approach women of each blood type—e.g., "It's important to be considerate of this one's feelings"), the product is the same. Jex, the company behind AOBAB condoms, which sell at a rate of 6.4 million units a year, sees the value of a blood-typed condom in the sheer fun of it. As for the rationale behind blood-typed lighters and key holders, States, the manufacturer, simply thought that they would sell well, given the popularity of blood-typing. They were right. The soda (no longer available) at least showed an attempt to refer to genuine blood type/personality theory. *Ko-tsukai-soda* (気をつかいソーダ, "soda for the careful") apparently soothed the nerves of overly anxious type A's, while *yo-ni atsusōda* (熱にあつソーダ, "soda for the passionate") quenched the big thirst of fervent type O's.

The mania for blood types might seem a rather strange phenomenon in this modern and sophisticated society. Japanese themselves tend to scoff at the idea that blood types have anything to do with a person's character—and then continue to ask new acquaintances what type of blood they have. But before passing judgment, think for a moment about the phenomenon of horoscopes in America. We all laugh—

(continued on page 27)

*throat lozenge = 喉の痛み止めドロップ * anxiety-hidden = 焦り隠す * 神経質な *jiken-shi seishin-shiteki* * student prophylactic = 学生用の *kyoukusei yu-kondomu* * devil-may-care = 世間知らぬ *sekai-chiran-nu* * fervent = 热烈な *netteretsu-na* * scoff = 笑う *shoun* * emanation

図説現代用語便覧
Zusetsu Gendai Yōgo Binran

A Visual Glossary of Modern Terms



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1

Father: 風上げ、福美い、ごろく、コマまわし、羽根つき
Taknage, fukunomi, sugoroku, komawashi, hanetsuki.
 kite flying (game name) (game name) top spinning (game name)
 "Flying kites, fukunomi, sugoroku, spinning tops, battledore and shuttlecock."

それが正しい日本の正月というも。
Sore ga todusshii Nihon no shogatsu to iu mono.
 that (subj.) overrec/proper Japan's New Year's (quote) my thing
 "That is what's called a proper Japanese New Year's."
 "Those are what make a proper Japanese New Year's." (PL2)

Son: そんなの今どきはやらないよ。

Sonna no unodoki hayanai yo.
 that kind of something now/these days not popular (emph.)

"Those kinds of things aren't popular any more." (PL2)

- *fukunomi* is a New Year's game in which a blindfolded player places mouth, nose, eyes, etc. on a blank face, and everyone laughs at the funny face that results.
- *sugoroku* is the traditional name for "backgammon," which was introduced to Japan from China perhaps as early as the 6th century; since the Edo period (1600-1868) *sugoroku* has also become the generic name for simple "board games" (the board is usually just a large sheet of paper) in which players advance their pieces along the prescribed course from "start" to "finish" according to the roll of a die. The latter kind of *sugoroku* is thought of mainly as a New Year's game for children.
- *hanetsuki* is a badminton-like game played with decorated wooden paddles, or "battledores," and a shuttlecock made of a tiny wooden ball with colorful feathers attached, it, too, is a New Year's game
- *sore ga ... to iu mono* (colloq.) literally is "that is what's called"
- *shogatsu* (often with the honorific prefix *o-*) refers to "New Year's" and all its attendant observances, calendrically, *shogatsu* can refer variously to January 1, to the first 3 days of January, or to the entire month of January, depending on the context
- *hayanai* is a contraction of *havenai*, negative of *havenai* ("become popular")

2

Father: バカモノ! 正月の遊びには意味があるのだ。
Bakamono! Shogatsu no asobi ni wa inti ga aru noda.
 fool/idiot person New Year's of play/games in is for meaning/significance (subj.) exists (explain)
 "You idiots! New Year's games have special significance." (PL2)

Father: 風上げは高く大きく育つように、福笑いは幸せに笑ってすごせるようにとか。
Taknage wa takaku ukaku seikatsu yō ni, fukunomi wa shunseirei warotte ugarentsu wō ni to ka.
 kite flying as for big grow ~ that (game name) is for happily laugh-and can pass time so that and such/etc.
 "You fly kites so you'll grow big and tall, and you play fukunomi so that you can pass the year happily with lots of laughter, and so on." (PL2)

- the link between flying a kite "high" and growing "high" (i.e., "tall") is a little clearer in Japanese because *ukaku* (the adverb form of *takai*, "high") is used for both.
- *wō ni* after a verb can mean "so that (the action takes place)" *ukarazu wō ni* = "so that (you) grow"
- *shunseirei* is an adverb form of *shunseirei* and *warotte* (the te form of *warou*, "laugh") is also serving as an adverb for *ugareseru*, the potential ("can/be able to") form of *ugareru* ("pass/spend time")

3

Son: それじゃあ、コマは?
Sore ja, komo wa?
 if it is that/in that case tops as-for
 "In that case, what about tops?"
 "Then what's spinning tops for?" (PL2)

- *ware yo* is a colloquial *sore de ya*, "If it is that/in that case/then."
- *jibou* - "oneself," or "me/myself," "he/himself," "you/yourself," "they/themselves," etc. depending on the context *jibou de* "by oneself/myself/yoursel/etc."
- *kangaemasu* is a relatively gentle command form of *kangaeru* ("think/contemplate")

Daughter: 羽根つきは?
Hanetsuki wa?
 "And what's shuttlecock for?" (PL2)

Father: そっ、それは / 自分で考えなさい。
So-zore wa / jiben de kangaenasi.
 th-that/those as-for oneself/yourselves by think
 "Figure those out yourselves!" (PL2)

4

Daughter: 父さん。
Otōsan.
 father
 "Dad." (PL3)

Son: お年玉は?
Otochidama wa?
 New Year's money as-for
 "What about our otochidama?" (PL2)

- *otoshidama* (literally, "gen of the year"), the honorific prefix *o-* is always used) refers to a gift of money traditionally given to children at New Year's by parents, grandparents, and other close relatives and friends.
- there seems to be a typo in the manga, "Furukusa" should be *furekusa* from *furu* ("old") and the suffix *-kusa*, which means "smells/reeks/stinks (of)" . . . , so *furekusa* = "smells old" → "is old-fashoned/anti-dated/past."
- *na* after the plain/abrupt non-past form of a verb makes a prohibition or negative command, "Don't . . ."

Father: 古くさことを言うな。
Furukusamu koto o iu na
 antiquated thing (obj.) say (prohib.)
 "Don't be so old-fashioned." (PL2)

LogoVista



ロゴビスタ

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Language Engineering Corporation

P.O. Box 12345, Research Triangle Park, NC 27709

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Nohara Shinnozuka, known as "Shun-chan" to his family and friends, is the five-year-old son of Misae, a housewife, and Hiroshi, a salaryman. His adventures are chronicled in the series *Crayon Shin-chan*, two installments of which appear each week in the manga magazine *Action* (アクション). (As a comic device, the artist often names things after the magazine and its publisher, Futabasha; note "Futaba Bank" in this month's selection.)

Most of the 3-page stories in *Crayon Shin-chan* are about ordinary events in the life of a typical little boy. The humor is broad, and the gags fly thick and fast, with the precocious Shin-chan continually upsetting nearby adults by taking what they have said too literally, misunderstanding what has been said, or saying aloud what should be kept to himself. Bathroom and sexual humor turn up regularly, and the stories are laced with plenty of slapstick violence. In the scene below, for example, Misae has caught Shin-chan and his father leering at a pretty girl on the beach, and left them with a piece of her mind.



debuted as an artist in *Action*. So popular is the series that Shin-chan's face appears somewhere on every *Action* cover.

Today, 25 million copies of the first Shin-chan tankōbon (a book collection of cartoons which have already appeared in print) have been sold, setting an all-time record. A full-length feature film was released with great success this summer, and in the hyper-merchandising tradition of Snoopy and Hello Kitty, more than 500 products bear Shin-chan's likeness. Despite some parental misgivings, the Shin-chan phenomenon seems unstoppable.

Shin-chan's comic combination of a little boy's innocence and "adult" interest in sexual matters is one of the more striking aspects of *Crayon Shin-chan*. He can often be found looking up women's skirts, commenting on their bust size, or talking about thong and "high leg" panties. This caused some controversy when, in 1992, *Crayon Shin-chan* made the transition from manga to a men's magazine to weekly cartoon airing during prime time.

At any rate, *Crayon Shin-chan* has been a gold mine for its creator, Usui Yoshito, 39, who comes from Shizunaka prefecture in central Japan. He began the strip in 1990, only three years after his



オラと母ちゃんは お友だちなの曰編

その8



Title: オラと母ちゃんは
Ora to Kōchan wa
I/me and Mom as-for
お友だち なの 3 緒、その8
O-tomodachi na no 3 Hen: Sono Hachū
(hon.)-friends (expl.) (emph.) collection no. 8
Mom and I are Great Friends, Story 8.
(PL2)

- *ora* is a variation of *ore*, a rough/masculine word for "I/me."
- *kōchan* is an informal equivalent of *okasan*, "mother."
- as with *o-tomodachi* here, children tend to use a larger proportion of words with the honorific prefix *o-* because many adults use *o-* as a kind of diminutive prefix when speaking with children.
- in colloquial speech, the emphatic *yo* by itself can often stand for *desu yo* ("is/are" → emph.).
- *hen* refers to a "compilation/collection" containing a number of "articles/stories/episodes," and *sono echi*, *sono ni*, *sono san*, etc. (literally "the first/second/third of that") is a relatively common way of designating the sequence of the stories/episodes.

Mother: しんのすけー。
Shinnosuke
(name)
"Shinnosuke..."

Mother: お出かけ する から したくしてー。
o-dekake suru kara shitaku shite
(hon.)-going out do because go ready-(req.)
"we're going out so get ready." (PL2)

- Shinnosuke is Shin-chan's full given name. Taking the first syllable of a person's given name and adding the diminutive -chan is a very common way of forming a familiar name for the person, used especially by family and close friends.
- *o-dekake suru* is a polite equivalent of *dekarezu*, "go out/go on an excursion" — generally implying going somewhere in particular or going out for a specific purpose. When speaking with babies/children, many adults throw in a lot of honorific *o-* prefixes and -san suffixes even though they are otherwise speaking informally.
- *shitaku* = "preparations," and *shitaku shite* is the -te form of *shitaku suru* ("make preparations/get ready"). The -te form is often used to make a relatively abrupt request or gentle command in informal situations.
- the elongated final vowels show she is calling loudly, as if from a different room.

Shin-chan: どこ 行く の?
Doko iku no?
where go (expl.)
"Where're we going?" (PL2)

Mother: 行く。
Irukō.
bank
"To the bank." (PL2)

- the particle ~ (e) has been omitted after *doko* ("where").
- asking a question with *no* is very common in informal speech, especially among female speakers and children.

Mother: おもちゃは いい の!! おもちゃは。
Omocha wa ii no! Omocha wa.
toys as-for good/OK (expl.) toys as-for
"Toys are unnecessary! Toys are!"
"Never mind your toys." (PL2)

- *ii* literally means "good/fine/okay," but . . . *wa* is often has the idiomatic meaning of "It's okay without . . ." or ". . . is/are unnecessary."
- repeating *omocha wa* adds emphasis.

Mother: ったく わかってん の かしら。
Tatta wakatte-n no kashira,
(exclam.) understand (expl.) I wonder if
銀行 って ところ が。
ginkō te tokoro ga
bank (quote) place (subj.)
"I wonder if he understands the place
called a bank?"
"Sheesh. I wonder if he has any idea
what a bank is." (PL2)

Shin-chan: そう だ。
So da
that way is
"Oh, I know!" (PL2)

- *tatta* is a contraction of *mattaku* (lit. "completely/entirely"), often used as an expression/exclamation of exasperation. It can come at either the beginning or end of a sentence.
- *wakatte-n* is a contraction of *wakatte-inu* ("understand"), from *wakaru* ("come to know/understand").
- *kashira*, used mostly by females, asks a conjectural question, "I wonder if?" — so *wakatte-n no kashira* = "I wonder if (he) understands?"
- *ne* is a colloquial equivalent of the quotative to *fu*, so *ginkō te tokoro* is literally "a place called a bank." *Ga* marks this phrase as the inverted subject of the verb, *wakatte-n*, which in normal syntax would come after the subject, *ginkō te tokoro ga wakatte-n no kashira*.
- *sō da* (literally, "[it] is so/it is that way") is often used like an exclamation at the beginning of a sentence to express a sudden realization/thought.

Shin-chan: はい、母ちゃん。
Hai Kōchan
yes here Mom
"Here, Mom." (PL2)

Mother: どこ で おぼえた の、 そーゆー こと?
Doko de oboeta no, sō yū koto?
where at learned (expl.) that kind of thing
"Where did you learn such a thing?"
(PL2)

- *hai*, literally "yes," is used like English "here" when handing something to someone.
- *oboeita* is the plain/abrupt past form of *oboru* ("learn").
- *そーゆー* (*sō yū*) is a kind of "pop" spelling of *そ う い う* (*sō iu*, "that kind of") — like writing "nite" for "night." Her syntax is again inverted; normal order would be *sō iu koto* (*a*) *doko de oboeta no?*
- In Japan, where firearms are hard to come by, bank robbers are usually depicted as carrying knives instead of handguns.



6	<p>Sign: フタバ 銀行 <i>Futaba Ginkō</i> Futaba Bank</p> <p>On Door: キヤッショ サービス <i>Kiyasho Sabisu</i> ATM Service</p> <ul style="list-style-type: none"> * <i>kyasho sabisu</i>, a katakana rendering of English "cash service," is the name banks use for their ATM service. ATMs are generically known as <i>自動券売機</i> (<i>jidō-madoguchi-ki</i>). 	<p>Mother 暫々 なつ、くそババア。 (thinking) <i>Ozē na, kuso-babā</i> slow (enph.) (derog.) old lady/bag “<u>You’re too darn slow, you old bag.</u>” (PL1)</p> <p>せんせん 進まない じやないの。 <i>Zenzen nusumandau ja nai no.</i> (not) at all not advance is if not the case “(Isn’t it the case that) the line doesn’t move at all!”</p> <p>“<u>You’re holding up the line!</u>” (PL2)</p>
7	<p>Mother うわー。 <i>Uwā.</i> “Yikes!” (PL2)</p> <p>Signs: ご入金 お引出し <i>Go-nyūkin O-hikidashi</i> (hon.)-deposit(s) (hon.)-withdrawal(s) Deposits & Withdrawals</p>	<p>Sound FX: イラ イラ イラ <i>Ira ira ira</i> (effect of impatience, from <i>ira-ira suru</i>, “fret/be impatient/be irritated”)</p> <ul style="list-style-type: none"> * <i>osae</i> is a rough, slang corruption of <i>osoi</i> (“slow”), and <i>nā</i> provides rough emphasis. * <i>kuso</i>, literally “excrement,” is sometimes used as an emphatic derogatory/insulting prefix. <i>Babā</i> is a derogatory equivalent of <i>bāsan</i> (“old woman/granny”); as an insult it can be applied to women of middle age or older. * <i>ja nai no</i> is a purely rhetorical question, actually acting as a strong assertion/accusation.
8	<p>Mother: しんのすけ、そっち に 並んで <i>Shinnosuke seitchi ni norände</i> (name) that way/over there at line up-and 順番 とっといで <i>jūban totteide</i> place take/hold “Shinnosuke, you line up over there and hold a place for me.” (PL2)</p> <ul style="list-style-type: none"> * <i>totteide</i> is a contraction of <i>totte oide</i>, from <i>totte okite</i> (“take and keep/hold” in preparation for future need). 	<p>Mother: お、 shin-chan もうすぐね。 (thinking) O <i>Shin-chan mō sugoku ne.</i> (interj.) (name-dimin.) already soon (colloq.) “Oh, Shin-chan’s almost there.” (PL2)</p>
9	<p>Shin-chan: コアラ の マーチ。 <i>Koala no Māchi</i> koala of march “March of the Koala Bears.”</p> <p>Mother: 買う 買う。 <i>Kau kau</i> will buy will buy “Okay, okay.” (PL2)</p> <p>Mother: 足もと 見る こと おはえてきたな (thinking) <i>Ashimoto miru koto oharerita na.</i> by one’s feet look at thing is learning (colloq.) “He’s learning how to take advantage of me.” (PL2)</p> <ul style="list-style-type: none"> * <i>Koala no Māchi</i> is the name of a popular children’s snack. * <i>ashimoto</i> refers to the area at/near one’s feet, and, figuratively, to the situation/circumstance one finds oneself in. <i>Ashimoto ni minu</i> is an expression meaning “take advantage of a person’s situation/weakness/helplessness.” 	<p>Shin-chan: 私ちゃん カード、カード。 <i>Kochan kādo, kādo.</i> “Mom, the card, the card!” (PL2)</p> <p>Sign: お引出し <i>O-hikidashi</i> Withdrawals</p> <p>Sound FX: タタタ <i>Ta ta ta</i> (effect of running)</p> <p>FX: スヌーツ <i>Snuuts</i> (effect of sliding forward in line)</p>
10	<p>Signs: ご入金 お引出し <i>Go-nyūkin O-hikidashi</i> Deposits & Withdrawals</p> <p>Woman: あら? わかしい わたな、コレ。 <i>Ara? Okashii watan,コレ.</i> (interj.) strange/malfunctioning (hon. colloq.) the “Oh, this (machine) is strange.”</p> <p>“Hey, what’s wrong with this thing?” (PL2)</p> <p>Narration: 自分 の 操作 ミス を あたかも <i>Jibun no sōsa misu o atakomo</i> myself ‘s operation error (obj.) just as if 機械 が 悪いか のよう に 言う。 <i>Ikkai ga warui ka no yō ni in.</i> machine (subj.) bad/break (mild as if say She says of her own input error just as if the machine were at fault She blames the machine when she pushes the wrong button. (PL2)</p>	<p>Mother: おまえ の番 に なれば <i>Omae no han ni nareba</i> you ‘s turn to when become ママ 行った のに。 <i>Mama itta hono ni</i> Mama went/would go even though “I was going to go (to your line) when your turn came up.” (PL2)</p> <p>Shin-chan: そーゆー こと は <i>Sō-yū koto wa</i> that kind of thing as-for お前 に コムスケ して よ。 <i>O-sen ni komusuke shite yo.</i> (hon.)-try out (nursery-word) do-(req.) (emph.) “That kind of thing you have to communicate on a try.” (PL2)</p> <p>Arrow: 「事前にコミュニケーションして」といいたい。 <i>Jigen ni komunikeshon shite</i> to first beforehand communicate quote wants to say He means to say “Communicate ahead of time.”</p> <ul style="list-style-type: none"> * <i>nareba</i> is a conditional “when” form of <i>naru</i> (“become”). * <i>sono</i> (“even though/although”), especially at the end of a sentence, can express regret/dismay/disappointment. * like American kids who often have very odd notions of what the Pledge of Allegiance says, Shin-chan has misunderstood a phrase well above his normal vocabulary.



5	<p>Mother: やっと 私 の番。 <i>Yatta watashi no han.</i> Finally I/me 's turn "It's finally my turn." (PL 2)</p> <p>いくら おろそう かな? <i>Ikura orosō kana?</i> how much shall take down/withdraw I wonder "I wonder how much I should withdraw?" (PL 2)</p> <ul style="list-style-type: none"> * <i>orosō</i> is the volitional ("let's/I shall") form of <i>orosu</i> ("get/take down," or when speaking of money in the bank, "withdraw")
16	<p>Mother: は。 <i>Ha</i> (catching breath nervously/tensely)</p> <p>1: まちがえる な よ。 <i>Machigauen na yo</i> make mistake (prohibition) (emph.) "Don't make a mistake." (PL 2)</p> <p>2. セッサと くれ よ <i>Sessa to kure yo</i> quickly do (emph.) "Do it quickly." (PL 2)</p> <p>3: たのも よ、オバサン。 <i>Tanomou yo obasan.</i> request (emph.) (mum/lady) "Come on, lady." (PL 2)</p>
Narration:	<p>混んでる 時 お <i>Konde-iru toki o</i> is crowded time at キヤンショウサ しノ様 は あがる <i>Kyankushōsha shino yō wa agaru</i> ATM is-for get nervous (Using) an ATM when it's crowded makes her nervous. (PL 2)</p> <ul style="list-style-type: none"> * <i>na</i> after a plain, non-past verb makes an abrupt prohibition, "don't." * <i>tanomou</i> = "ask/request (a favor)," so when directed at a person it essentially means "I ask you/please" - "We're counting on you/come on!"
17	<p>Instruction: ピン ピン ピン ピン <i>Pin pin pin pin</i> PIN (pin.) please Please enter your PIN number. (PL 3)</p> <p>Mother: さ と、私 の 生日 しようじ。 <i>Sato watashi no tanjōhi</i> let's see (quote) I/me 's birthday "Let's see, my birthday." (PL 2)</p>
18	<p>Mother: 10月 10日。 <i>Jūgatsu jūka</i> "October 10" → "1010"</p> <p>Sound FX: ピ ピ ピ <i>Pi pi pi</i> Pip pip pip (electronic button sound)</p>
19	<p>Mother: こらう、何 すん の。 <i>Kora! Nani suru no?</i> (interj.) what do (expln-?) "Hey! What're you doing?!" (PL 2)</p> <p>Mother: まちがった じゃないの。 <i>Machigatta janai no.</i> made mistake ibdn't/wrc "Now we've made a mistake." (PL 2)</p> <ul style="list-style-type: none"> * <i>kora!</i> is an interjection for scolding. like "Hey!/Stop that!/Cut it out!"

20	<p>1: 何 して んだ よ。 <i>Nan shite n da yo.</i> what are doing (expln.) (emph.) "What're you doing?" "What's taking so long?" (PL 2)</p> <p>2. 早く しろ。 <i>Hayaku shiro.</i> quickly do "Hurry up!" (PL 2)</p> <p>Mother: これ じゃ さっき の おばさん と 同じ だわ。 <i>Kore ja sakkī no obasan to onaji da wa.</i> this if it's white age of lady is same is (fem.) "At this rate, I'm no better than that other lady." (PL 2)</p> <ul style="list-style-type: none"> * <i>n da</i> is a contraction of <i>n suru</i> ("do"). * <i>mochigatta</i> is the past of <i>mochigau/mochigau-eru</i> ("make a mistake"). <i>Ja nai no</i> is a purely rhetorical question. She's scolding Shin-chan for causing her to make a mistake.
21	<p>Mother: おちつく の よ。 <i>Ochitsuku no yo</i> relax and down (expln.) (emph.) "Relax." (PL 2)</p> <p>Mother: 気 を 集中する の よ。 <i>Ki o shūchū suru no yo</i> mind (obj.) concentrate (expln.) (emph.) "Concentrate." (PL 2)</p> <p>Mother: は プロ の 1 師。 <i>Wanishi wa puro no shufu</i> like as for professional = housewife "I'm a professional housewife." (PL 2)</p> <ul style="list-style-type: none"> * explanatory <i>no</i> plus the emphatic <i>yo</i> can be used to give relatively gentle-sounding but firm commands - here, commands to herself
22	<p>Sound FX: ピ <i>Pi</i> (electronic button sound)</p> <p>Shin-chan: おさ るさ ん だ 上 オ <i>Osarusan da u-</i> (long)-monkey (hon.) swim (emph.) "I'm Mr. Mu-n-ke-e-ey," (PL 2)</p> <p>Mother: もう 一 回 尝 む 勇 气 は ない。 <i>Mo ukai edamu yūki wa nai</i> more one time attempt courage is-for not have "I don't have the courage to try again." (PL 2)</p> <p>Arrow: 残 高 照 会 押 し た。 <i>Zandaka shinkai osuita</i> balance inquiry pushed She pushed (the button for) balance inquiry.</p>
23	<p>Shin-chan: 何 で 泣 いて ん の ? お 金 な い の ? <i>Nande naiten no? O-kane nai no?</i> why crying (expl-?) (hon.)-money not have(expl-?) "Why're you crying? Don't we have any money?" (PL 2)</p> <ul style="list-style-type: none"> * <i>edatu</i> is the past form of <i>edau</i> ("push"). * the <i>o</i> after <i>zandaka shin-kai</i> has been omitted. * <i>naiten</i> is a colloquial <i>nante</i> ("why?"), and <i>naiten-n</i> is a contraction of <i>nante-iru</i> ("is/are crying").



AFTER ZERO

by 岡崎 二郎
Okazaki Jirō

After Zero is a manga series reminiscent of "The Twilight Zone" in that the stories always have a supernatural or science fiction theme.

The series debuted in *Big Comic Original* (ビッグ・コミック・オリジナル) several years ago as a feature-length manga, about 20+ pages per episode, but now most of the stories are around eight pages in length and the title has been changed to *After Zero Short Story*.

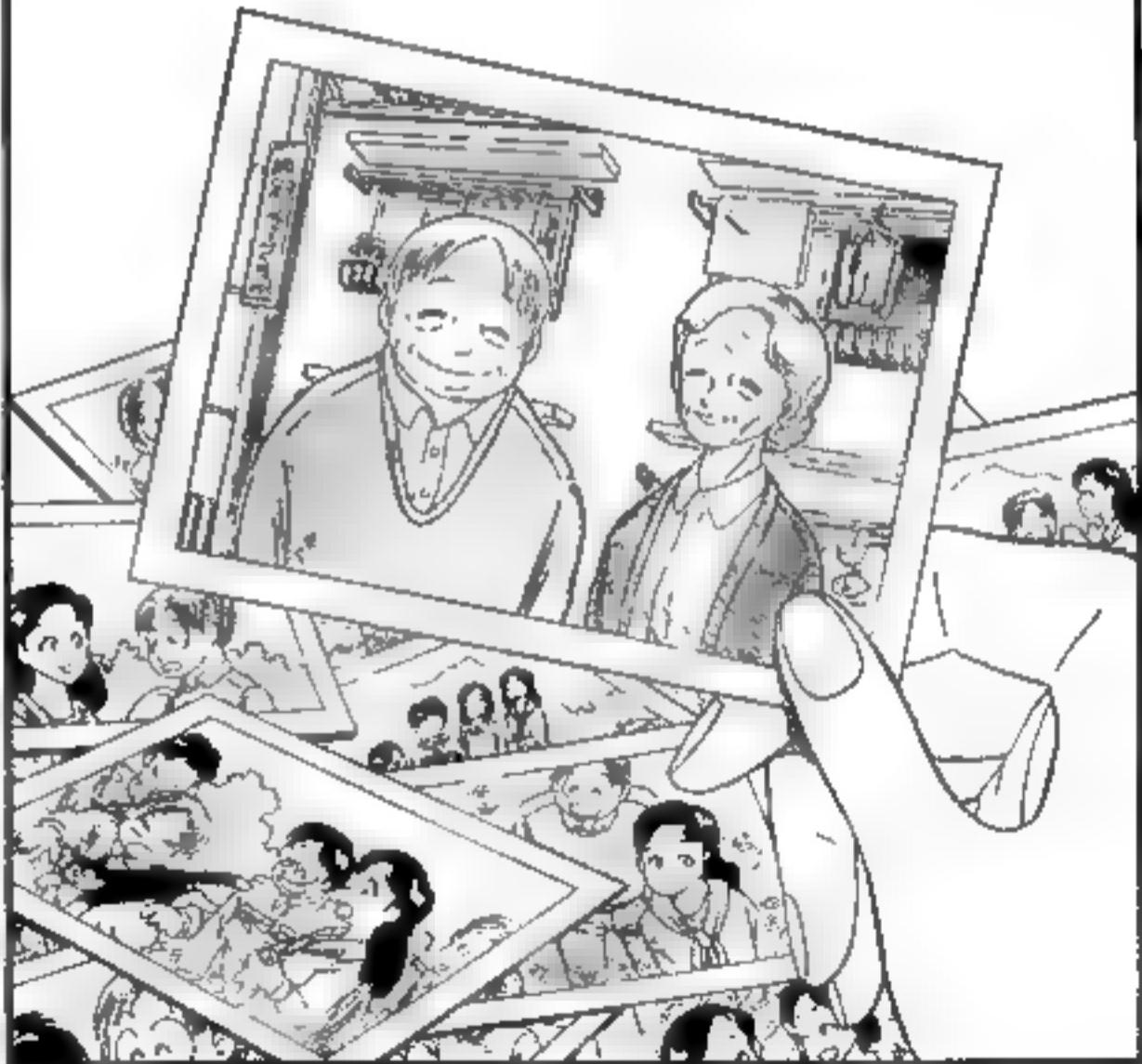
Typical of the stories in this series is "The Other Side of Time" (時のかう側, *Toki no Mukōgawa*), featured in *Mangajin* No. 22, in which a man discovers a time warp and utilizes it to improve not only his love life, but his fortunes at the racetrack as well. Ultimately, however, he gets caught in a "time paradox," and as he fades out of existence, he observes the appearance of his replacement "double" that time provides to avoid the paradox.

The story that follows is in the earlier format and is 23 pages long. We bring you the first eight pages in this issue, with two installments to follow. The story begins when Tateno Suguru, a rather undistinguished salaryman, and Hayashida Kumiko, his girlfriend, discover a mysterious photo among some pictures they just got developed.

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EPISODE 9

未来の想い出



未来の想い出
Mirai no Omoide

Memories of the Future

1 Kumiko:

Kimi ga warui wa ne.
"This is kind of creepy, isn't it?"
(PL2)

- when written this way, *kimi ga warui* means "weird/creepy." *Kimi* = "feeling/sensation," *ga* marks that as the subject, and *warui* = "bad," so the phrase literally says "the feeling (it gives) is bad."
- wa* is a mostly feminine particle that gives colloquial emphasis.



2 Tateno:

Genzō-sho de majitta no ka na?
"I wonder if it got mixed in (from another batch) at the processing laboratory." (PL2)

- genzō* = "photo processing/developing," and the suffix *-sho* denotes a place, so *genzō-sho* is "processing laboratory"
- majitta* is the plain/abrupt past form of *majiru* ("become mixed in")
- no* is explanatory, and *ka na* asks a conjectural question, so . . . *no ka na* is like "I wonder if it's that . . ."



3 Kumiko:

Kono otoko no hito, anata ni sakkuri.
"This man looks just like you." (PL2)

- sakkuri (da)* means "(is) just like/(is) the exact image of." The object of comparison is marked with the particle *ni*, so *anata ni sakkuri* = "is the exact image of you."

4 Tateno:

Obusan no hito wa kimi ni nite-ru yo.
"The lady looks like you." (PL2)

- obasan* ("aunt/butcher") can be used to refer to any woman past her mid-twenties or so.
- hito* = "direction/way," and . . . *no hito* is frequently used to direct attention to a second item, or to one of several choices/possibilities.
- kimi* is an informal word for "you" generally used only by males when addressing equals or subordinates/juniors.
- nite-(e)rū* is from *nuru* ("resemble/look like").



5 Kumiko:

Sunna shashin sutechoeba?
"As for a photograph like that, how about if you throw it away?"
"Why don't you just throw it away?" (PL2)

Tateno:

Un . . . "Yeah . . ." (PL2)

Sound FX:

Ton ton ("tap" or "knock" of hitting stack of photos against the tabletop to straighten the stack)

- sutechoeba* is a contraction of *sute* *shimochi*, a conditional "if" form of *sute* *shimau*, from *sute* ("discard/throw away") and *shimau* (which implies doing the action of the preceding verb "completely/throughly/irreversibly"). In colloquial speech, conditional forms, like *~sute* or *~ba* are often used for suggesting/urging an action: "why don't you ~ how about if you . . . you should . . ."

5

Narration:

Boku no na wa Tateno Suguru
My name is Tateno Suguru. (PL2)

- The name 卓 may also be read Taku, Takashi, Makoto or Masaru.

1 Narration:

Talyō Denki no Eigaō San-ka ni
kinmu shite-iru.
I work at Talyō Electric, in Sales
Section 3. (PL2)

Sound FX:

Dero dero dero dero (effect of cop-
ies being spit out of copy machine)

Tateno:

A! a! a! "Oh no! Oh no!"

Narration:

Shusse kōsu kara hazure, utane
nobiri ikite-iru, heibon-no
ochikobore da.

I'm just a mediocre also-ran, hav-
ing fallen from the promotion path
and living an exceedingly relaxed
life. (PL2)

- *kinmu shite-iru* is from *kinmu suru* ("serve/be on duty/work").
- *hazure* is a continuing form of *hazureru* ("come/fall off").
- *utane* = "exceedingly"
- *ikite-iru* is the progressive form of *ikiru* ("live").



2 Tateno:

Are? Peji ga zenbu gyaku ni
naitte-ru.

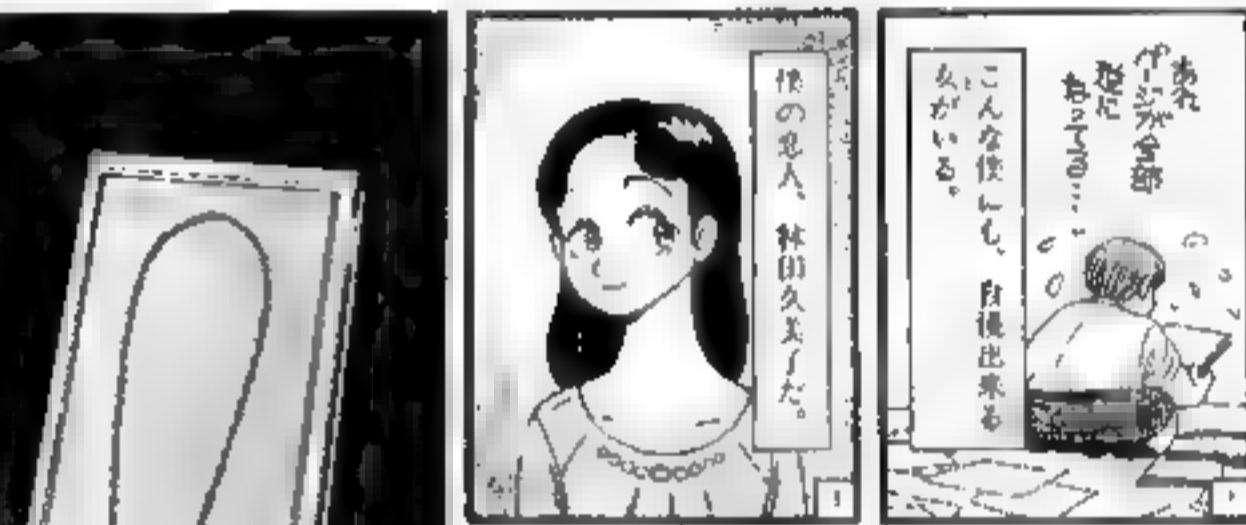
"What? The pages are all
backwards." (PL2)

Narration:

Konna boku ni mo, jinsei
dekiru hito ga iru.

Even to a me like this, a per-
son I can boast about exists.
In spite of that, there's
someone I can be proud of:
(PL2)

- *dekiru* after an action noun (*jinsei* = "boast") makes a potential ("can/be able to") verb: *jinsei dekiru* = "can boast (about)." This modifies *hito* ("person"): "a person I can boast about."



3 Narration:

Boku no koribito, Hayashida
Kumiko da.
My sweetheart, Hayashida
Kumiko. (PL2)

Tateno:

U-n, boku mo yoku wukaranai n da kedo ne.

"We-e-ell... I really don't understand it myself, but..." (PL2)

Headband:

Hayashida Inochi Hayashida or my life

- *omae* is an informal masculine word for "you." *mitai-na* after a noun makes an adjective, "like" and *vatsu* is an informal/slang word for "guy/fellow" *omae mitai-na vatsu* = "a you-like guy" → "a guy like you."
- *wukaranai* is from *tsukurau* ("associate/keep company/go out with").
- *ne*, *~n* is a drunken variation of *ne*, an expletive of *chigiri* (lit. "excrement").
- *yoku* (the adverb form of *it/nor*, "good/fine") followed by a negative means "not very well." *Yoku wukaranai* = "not understand very well" → "not really understand."
- using *~n* (mochi) as a single character after a name implies one is "staking one's life" on that person. It parallels a custom of the Edo period in which courtesans tattooed " ~n" on their arms to show devotion to a client, essentially meaning "I love you more than my life."

4 Colleague 1:

Dōshite omae mitai-na vatsu
ga Hayashida to tsukiatte-ru
n da yo?

"How come a guy like you
is going with Hayashida?"
(PL2)

Colleague 2:

Guzzō—

"Darn it all!" (PL 1)

1 Kumiko:

Uwa! Ittai dō shita no yo?
 "Wow! What in the world happened?"
 "Wow! What came over you?"
 (PL2)

Tateno:

Nan tsū ka... Ima made roku-na mon purezento shita koto nai shi...
 "What should I say... I've never given you any decent presents, so..." (PL2)

- *ittai* is an emphaser for question words: "(What) in the world?/(Where) the blazes?/(How) on earth?/etc."
- *dō shita* asks for an explanation: "what happened?/what's wrong?/what's going on?"
- *nai tsū ka* is a contraction of *nai to nai ka*: "how should I put it/what should I say/what to call it?"
- ... *koto (ga) nai* is the negative of ... *koto (ga) aru*, which follows verbs to give the meaning "have had the experience of doing ..." or "once did ..." so... *koto (ga) nai* = "have never done ..."



2 Kumiko:

Mō-i Muri shinande yo.
 "Goodness! You really shouldn't have." (PL.2)

- *mō-i* literally "now/already," is sometimes used as an exclamation, either of great joy or great dismay
- *muri* = "impossible/unreasonable," and *muri suru* is its verb form, literally "do something in possible/unreasonable." *Muri shinande* is the negative -te form of *muri suru*, serving as a negative command or request: "don't/please don't/you mustn't."



3 Kumiko:

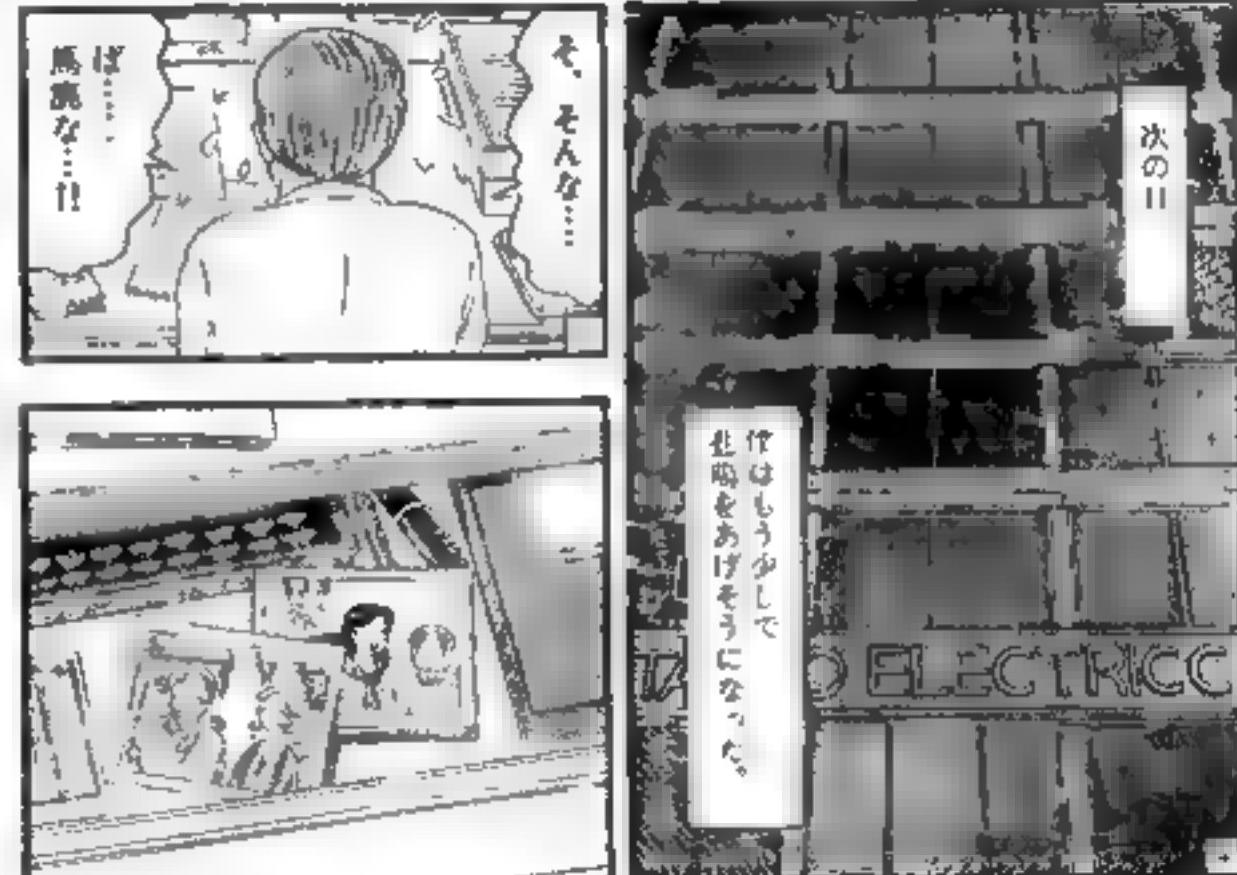
Demo... arigato.
 "But... thank you." (PL2)

Sound FX:

Chu!
 Smack! (a kiss)

Colleague:

Ket!
 "Cripes!" (PL1)



4 Narration:

Tsugi no hi...
 The next day... (PL2)

Narration:

Boku wa mō sukashi de himei o agesō ni natta.

I just about screamed. (PL2)

- *mō sukashi de* modifying a past verb means "almost (did the action)"
- *himei* is the noun for "scream," and *agesō* is from *ageru* ("raise"); *himei o ageru* is literally "raise a scream," but it's essentially like the English verb "to scream."

- ... *-so ni natta* is the past form of ... *-so ni naru*, which connects to the *masu* stem of a verb (in this case *age-*) to give the meaning "almost (do the action)/(the action) almost (occurs)" (*honei o agesō ni natta* = "almost raised (a scream)." *Mō takashii de... -so ni narwhatta* is a common combination though it may sound redundant when explained in English

5 Tateno:

So sonna... ba baka-nai!
 "Th- that's... i- impossible?" (PL2)

- *sonna* (lit. "that kind of") can be used by itself as a generic exclamation of dismay/shock/protest; it's also often used in combination with *baka-na*
- *baka-na* = "idiotic/foolish/crazy," so as an exclamation it's like "That's crazy/that's impossible/that can't be!"

1 Tateno:

*Kumiko ni okutta no to onaji
pendanto.*

"A pendant that is the same as the one I gave Kumiko."

"It's the same as the pendant I gave Kumiko." (PL2)

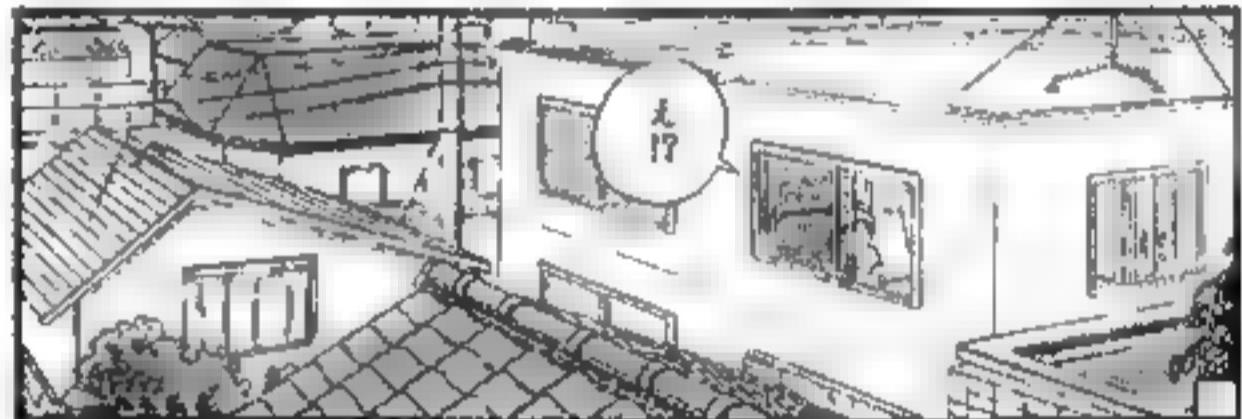
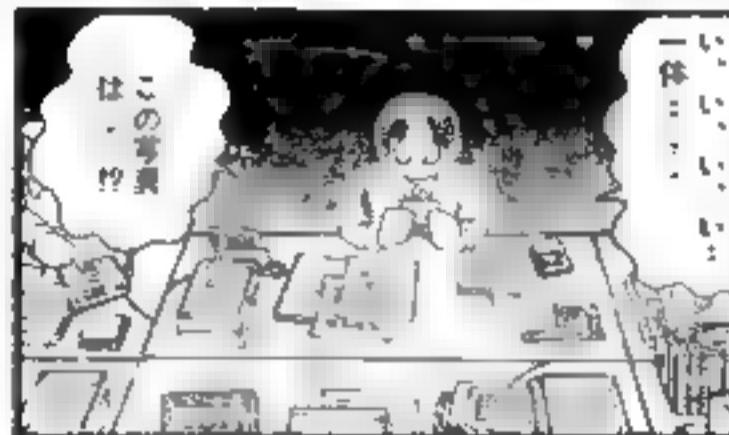


Tateno:

*Mae ni mita toki wa, konna no
tsukete-nakatta nomi!*

"When I looked (at the picture) before, (she) wasn't wearing anything like this!" (PL2)

- *okutta* is the plain/abrupt past form of *okuru* ("give as a gift").
- *no* can be used as a pronoun in place of a common noun, like "one" is often used in English. *Kumiko ni okutta* is a complete thought/sentence ("[I] gave to Kumiko") modifying this pronoun: "the one I gave Kumiko."
- ... *to onaji* = "the same as"
- *mita* is the plain/abrupt past form of *mire* ("look [at it]"). *Mae ni mita* is a complete thought/sentence ("[I] looked [at it] before") modifying *toki* ("time" → "when"): "When I looked (at it) before."
- *konna no* = "this kind of one/thing" → "something/anything like this."
- *tsukete-(t)nakatta* is the past form of *tsukete-tai*, negative of *tsukete iru* ("is wearing"), from *tsukeru* ("attach," or when speaking of jewelry, "wear").
- *nomi* = "even though," here implying "even though she wasn't wearing a pendant before, she is wearing one now."



2 Tateno:

*Wh- wh- wh- wh- what... kind of
photograph is this?" (PL2)*

- stating a topic followed by *wa* can ask very generally about the status/condition/nature of that topic. As noted above, *itsu* is an emphaser for questions — here emphasizing his great puzzlement.



3 Kumiko:

E?

"What?" (PL2)

4 Kumiko:

Mirai ga utsuite-rū shashin desu ne?
"You say it's a picture that shows the future?" (PL3)

- *utsuite-(i)ru* ("is pictured") is from *utsuri*, which refers to the act of an image appearing on a screen/in a mirror/in a photograph. *Mirai ga utsuite-(i)ru* is a complete thought/sentence ("the future is pictured") modifying *shashin* ("photo-

graph"); "a photograph that pictures the future" → "a picture that shows the future"

- *ne* is a colloquial equivalent of the quotative *yo*. It implies that she's repeating something he has said.

5 Tateno:

Sō na n da.

"That's right." (PL2)

1 Tateno:

Warawanande kute kure yo.
"Listen to me without laughing."
"Hear me out, and don't laugh."
(PL2)

Tateno:

Hora! Kono pendant o mite goran.
"Here! Look at this pendant." (PL3)

Narration:

Hanshin hangi de wa asa ga
I was half belief and half disbelief,
but
I couldn't quite believe it, but ...

- *kute* is the -te form of "listen," and *kure* after a -te form makes an informal request
- *mite goran* is a polite command form of *mire* ("look").



2 Narration:

... *boku wa kono shashin no denyo ga shōrai no jibun-tachi futari ni muite naranakatta.*

... I couldn't help but see the man and woman in the picture as the future image of ourselves. (PL2)

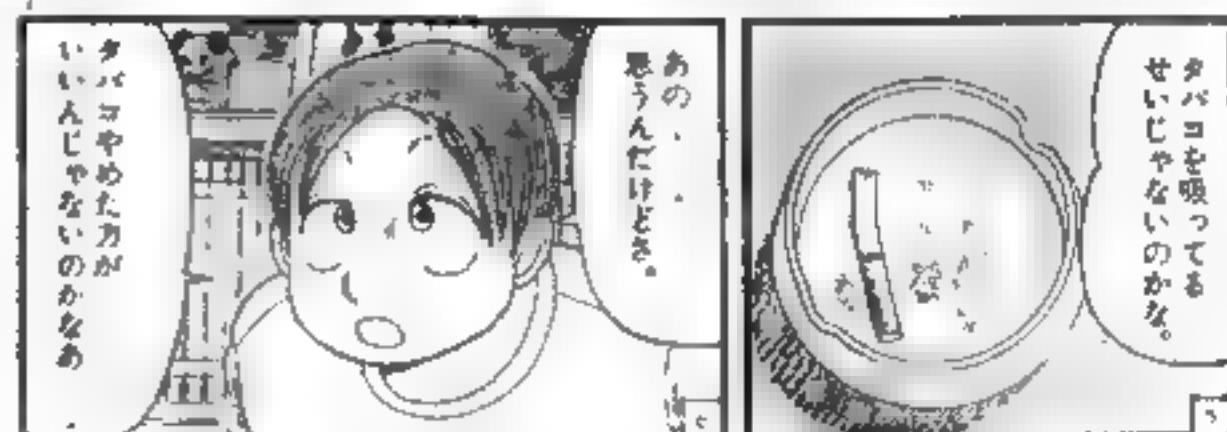
- *jibun* = "oneself," and -*tachi* makes it plural, so *jibun-tachi* = "we/us"; *jibun-tachi futari* = "us two people" → "ourselves"
- ... *ni muite* is from ..., *ni mire*, "looks" (to me) like ... → "I saw (them) as ..."
- *te naranakatta* is the past form of *te naranai*, "can't help but ..."



3 Kumiko:

Tashuka-ni onaji pendantou da kedo, toppi-sugiru wa.
"Without a doubt, it's the same pendant ... but it's too incredible." (PL2)

- *toppi* = "wild/fantastic/outrageous," and the suffix -*sugiru* means "too much/excessively"



4 Tateno:

Kono, kimi kamo shirenal arina no hito ...
"This woman who may be you ..."

Tateno:

chotto yasete-te kao-iro mo yokundi dara?
"she's a little thin, and she looks kind of pale, too, right?" (PL2)

- *yasete-te* is the -te form of *yasete-iru* ("is thin/skinny"), from *yaseru* ("become thin/skinny").

"consequence/result/effect" → "a consequence of you smoking" → "because you smoke."

5 Tateno:

Tabako o sotte-ru sei ja nai no ka na?
"I wonder if it isn't because you smoke." (PL2)

- *sotte-(i)ru* is from *suu* ("to smoke," when speaking of tobacco); *tabako o sotte-(i)ru* is a complete thought/sentence ("[you] are smoking") modifying *sei*, a noun meaning

6 Tateno:

Ano, omou n da kedo su.

"I mean, this is just a thought, but ..." (PL2)

Tateno:

tabako yaneta hō ga ii n ja nai no ka nū.

"maybe it would be better for you to quit smoking." (PL2)

- *omou n* = "think/feel," and *omou n da kedo* (lit. "I think/feel this, but") is an expression sometimes used to introduce an opinion or idea the speaker has.
- *hō ga ii* (lit. "[the specified] direction/side is good") is an expression for stating the greater/better/preferred item (here, a course of action) in a comparison. *Yaneta hō ga ii* = "is better to quit" (than to go on smoking).
- *ja nai no ka nū* asks a conjectural question: "isn't it probably that...?"

1

Kamikaze

Sonñá!
“Oh, come on!” (PL2)

- * *sorri* (lit. "that kind of") can be used by itself as a generic exclamation of protest.

2 Narration:

*Shikishi, Kumiko wa boku no teian o
ukeirete kureta.*
But Kumiko accepted my suggestion.
But Kumiko was willing to try my
suggestion. (PL2)

Narration:

Soshite kin'en o hajimete ushirikan ga tatea toki ...
And when one week had passed after she started not smoking ...
And one week after she gave up smoking ... (PL2)

- *uketeite* is the -te form of *ukeretu* ("accept"), and *kureta* is the plain/abrupt past form of *kureru* ("give (to me)"). *Kureru* after the -te form of another verb implies the action benefits or accords with the wishes of the speaker
 - *kin'en*, written with kango meaning "prohibit" and "smoke," is the word posted on signs for "no smoking," and *hajimete* is the -te form of *hajimeru* ("begin"). *Kin'en o hajimete* means "begun not smoking" → "quit/give up smoking."
 - *tatsu* is the plain/abrupt past form of *tarsu* ("[time] passes"). *Kin'en o hajimete tsuketan go tatsu* is a complete thought/sentence ("after beginning not smoking one week passed") modifying *toku* ("time" → "when").

3 Tatemos

Horal Miro yoi
“Here! Look!” (PL2)

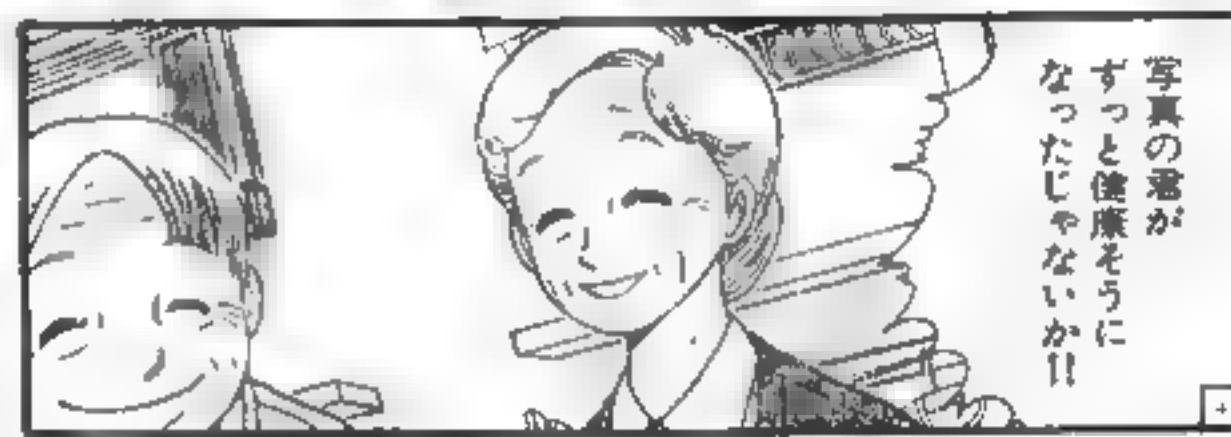
- *mira* is the abrupt command form of *mira* ("look"), and *yo* adds authoritative emphasis.

4 Tatenum

*Shashin no kimi ga zutto kenkōsō ni
nattā ja nai kai*
"You in the picture have come to look
much healthier!"

"You look much healthier in the picture!" (PL2)

- *zutto* = "much more"
 - *kenkō* = "health", *-so* is a suffix meaning "appears/looks like," so *kenkō-so* = "looks healthy"; *zutto kenkō-so* = "looks much healthier"
 - *narau* is the plain/abrupt past form of *naru* ("become"); *zutto kenkō-so ni naru* = "come to look much healthier."
 - *ja nai ka* is literally a question, "don't you/do you not?" — but it is rhetorical. He's actually making a strong assertion.



5

Textbook

Yappuri boku-tachi no mirai ga itsuite-iru ni chigau nai n da yo!
"As we thought, it's definitely that our future is pictured!"
"The picture really does show our future!" (PL2)

- *puppen* is a colloquial *youth* which essentially implies that something fits one's expectations, in this case the "expectations" are their earlier guess that the picture shows their future.
 - *boku* is an informal word for "I/me" used by males, and -tachi makes it plural, so *boku-tachi* = "we/us" *boku-tachi no* = "our."
 - *ni chigau-nai* = "must be" /is definitely" /can be no doubt that it is ..."
 - the explanatory *nida* in this case is mainly for emphasis.

1 Tateno:

Dō shūa no?

"What's the matter?" (PL2)

- *dō* is "how/what" and *shūa* is the past form of *suru* ("do/make"), but *dō shūa* is an idiomatic expression meaning "What's wrong?/What's the matter?/What happened?"
- asking questions with explanatory *na* is quite common in colloquial speech.



2 Kumiko:

Uuri... Nandaka yokatta nā tie... sō omotte.

"Nothing... Somehow I'm so glad I thought that way."

"Oh, nothing... I was just thinking I feel so glad..." (PL2)

- *uuri* is an informal "yes," and *ā* with a single long vowel represents pondering, but *sō* (pronounced with a slight inflection between the u's) means "no/nothing/never mind."
- *nandaka* is a "softener" for statements about how something appears/seems/feels or how the speaker feels: "somehow/somewhat/sort of/vaguely (it seems like/I feel)..."
- *yokatta* is the plain/abrupt past form of *ii* *yoi* ("good/fine"). Besides its literal meaning of "was good," *yokatta* is used idiomatically to mean "I'm glad/pleased."
- *nā* gives the feeling of an exclamation
- *tie* is a colloquial equivalent of quotative *to*. We would normally expect it to connect directly to *omotte*, the *te* form of *omou* ("think/feel"), but since she pauses briefly, she inserts *sō* ("that way") to refer back to what she just said.

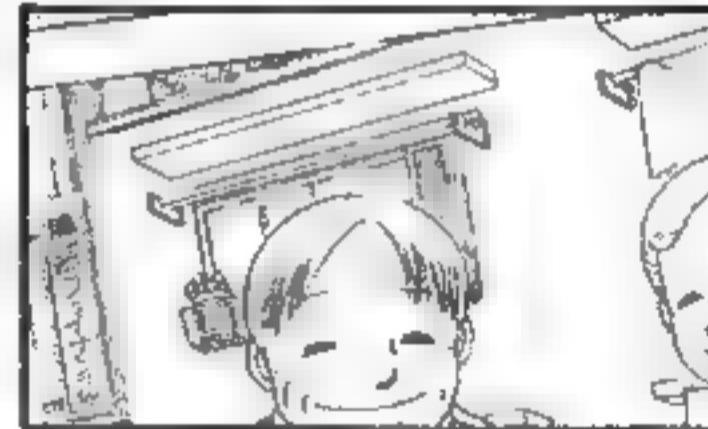
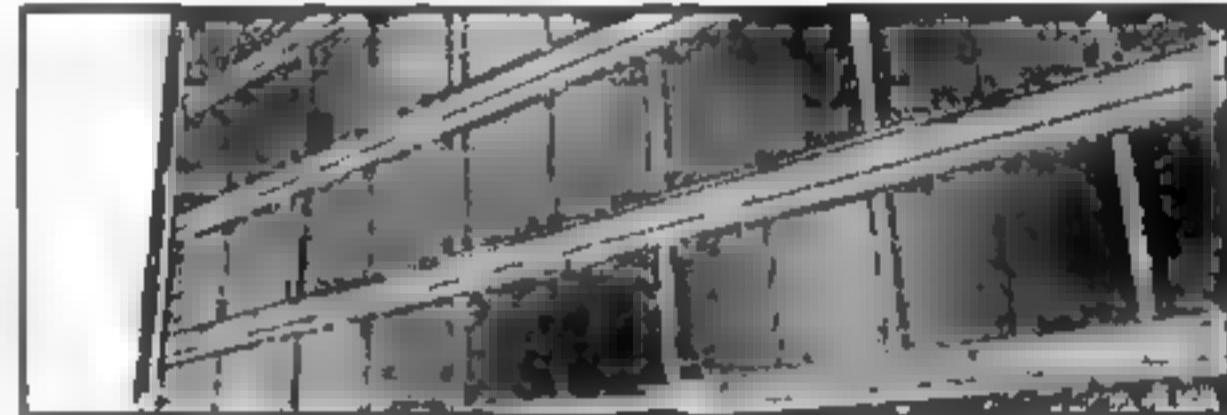


3 Kumiko:

Datte, kono futari, tottemo shiawasesō ni mieru n da mono.

"Because this couple looks so very happy." (PL2)

- the conjunction *datte* is often used to introduce explanations or further elaborations of what the speaker has just said: "because/after all/I mean..."
- *kono* = "this/these," and *futari* = "two people"; *kono futari* = "these two people" → "this couple"
- *tottemo* is a colloquial version of *totemo* ("very much"); it feels even more emphatic than *totemo*
- *shiawase* = "happiness," and the suffix *-sō* implies "appears/looks like," so *shiawasesō* = "look(s) happy."
- *n, mieru* = "looks (to me) like..."
- both *n da* and *momo* are explanatory, like saying "because the situation is that..." except that the Japanese does not feel so wordy → "because."



4 Tateno:

Sō da ne

"They do, don't they." (PL2)

5 Saito:

*Kotsurumia Fairansu KK
Kotsurumia Finance Co. (PL2)*

- *KK* stands for *kabushiki kaisha* (actually, the two words together are more commonly pronounced *kabushiki-gaisha*), designating a "joint stock-type company" → "Co./Inc."

To be continued...



ファンシーダンス FANCY DANCE

by 岡野 玲子
Okano Reiko

Fancy Dance was serialized from 1984 to 1990 in *Petite Flower*, a manga magazine for teenage girls. Girls' manga in Japan are best known for their romantic themes and fashionably dressed characters with dreamy big eyes, so *Fancy Dance* is unique in that it delves into life at a modern-day Zen temple. Through the story's nine volumes, totaling nearly 1,800 pages, we follow the main character, Yōhei, as he struggles between the appeal of modern life in Tokyo and his obligation as a *chōnei* (兄男, eldest son) to take over his father's position as abbot of a rural Zen temple.

The title, *Fancy Dance*, refers to the happy-go-lucky attitude toward life espoused by the main character, Yōhei. In the first volume of the manga, Yōhei, student at a Buddhist university in Tokyo and performer with a band called The Flamingoes, writes and performs a song about dancing through life one day at a time. The phrase "fancy dance" appears in the chorus which is sung in English: "[Life is] Just a dance, fancy dance... So dance for all my time."

The artist, Okano Reiko, admits that her editors were skeptical at first about the theme she had chosen, since the life of a Buddhist priest conjures up dark, even funereal, images among young people in Japan. Her ability to combine scenes of hip university student life in Tokyo (perhaps the dream of every Japanese teenager) with detailed drawings of life at a modern-day Sōtō sect Zen temple casts the traditional images in a new light. She leads the main character, and readers, to eventually appreciate Zen aesthetics and even view the monks' dress as "fashionable." In order to create realistic visuals for her story, Okano spent a week at one temple and visited another regularly, staying at a local hotel and getting up at 4 AM to watch the monks perform their rituals. Worship areas, monks' living quarters and robes are all rendered in loving detail. The resulting manga was well received and has even been made into a video.

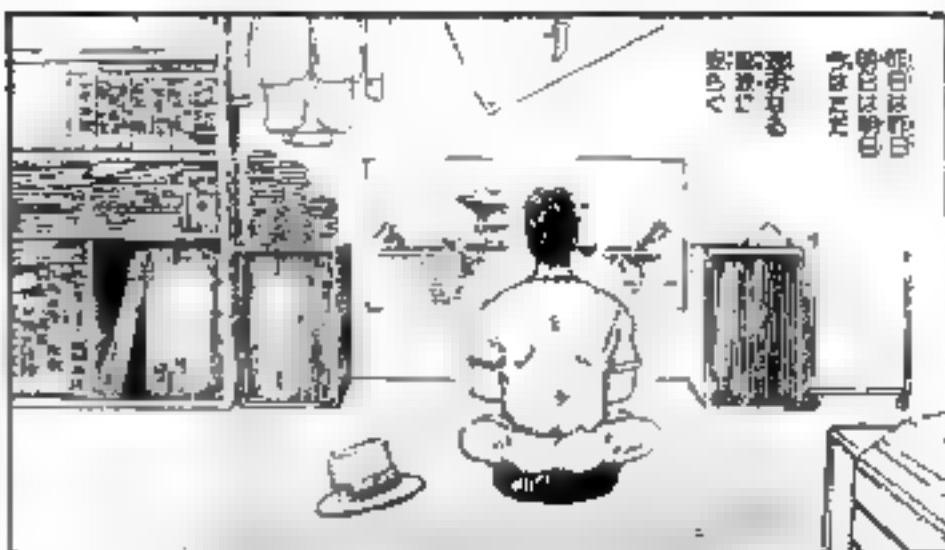
The title of this episode is written in *kanbun* (漢文, classic Chinese that is read with Japanese readings or approximations of the original pronunciation)—the form in which all Buddhist texts originally came to Japan. It reads *Kakumyo Shamenso no Kyō ~ Ten Ai Hite Kakyō ni Iru*, and could be loosely translated as "Falling from a Higher State of Consciousness and Taking One Another Along into the Fiery Pit," a reference to the hardships of Zen training facing Yōhei and his brother. Below the title is a Japanese explanation in parentheses (*Kakai Mubatsu no Kyō ~ Kokete Mina Michi-zure Jigoku Iru*), which gives essentially the same meaning.



In the beginning of the story, Yōhei is a student at a Buddhist university in Tokyo. The depiction of the student side of his life, however, is limited to a few pages showing him meditating at home or at the university when his "earthly desires" have gotten out of control. Throughout his life, Yōhei has been groomed to take over the family temple, and in the process has come to gain a certain respect for Zen beliefs and practices. Nonetheless, he finds the traditional conventions of Zen priests, particularly the head-shaving and robe-wearing, to be out of step with modern times. He sees

no need to sacrifice his stylish hair and fashionable clothes just because he is going to become a Zen priest.

These aspects of priesthood, combined with the fact that taking over the family temple would mean living in the countryside (a decidedly undesirable scenario for youngsters in Japan), make him resent and resist his destiny.



At first, Yōhei and Masoho are at pains to show each other that they're not really interested in each other; eventually they decide to be just friends, but by the time Yōhei has to go away for training, their passions are burning. Wary of diverting Yōhei from his path, however, Masoho prevents anything short of a farewell kiss from materializing. The Flamingoes give a final wild concert and Yōhei is off to the temple for training.



Yōhei is accompanied by his younger brother, Ikuo, who has endured a number of crises related to university entrance exams only to fail in the end. He decides that he too will become a Zen priest. This is incomprehensible to Yōhei, who sees no reason why anyone would want to do such a thing unless it was absolutely necessary. (As the second son, Ikuo has no obligation to follow in his father's footsteps.) Ikuo, however, believes that the priesthood is what he's cut out for and plunges in.

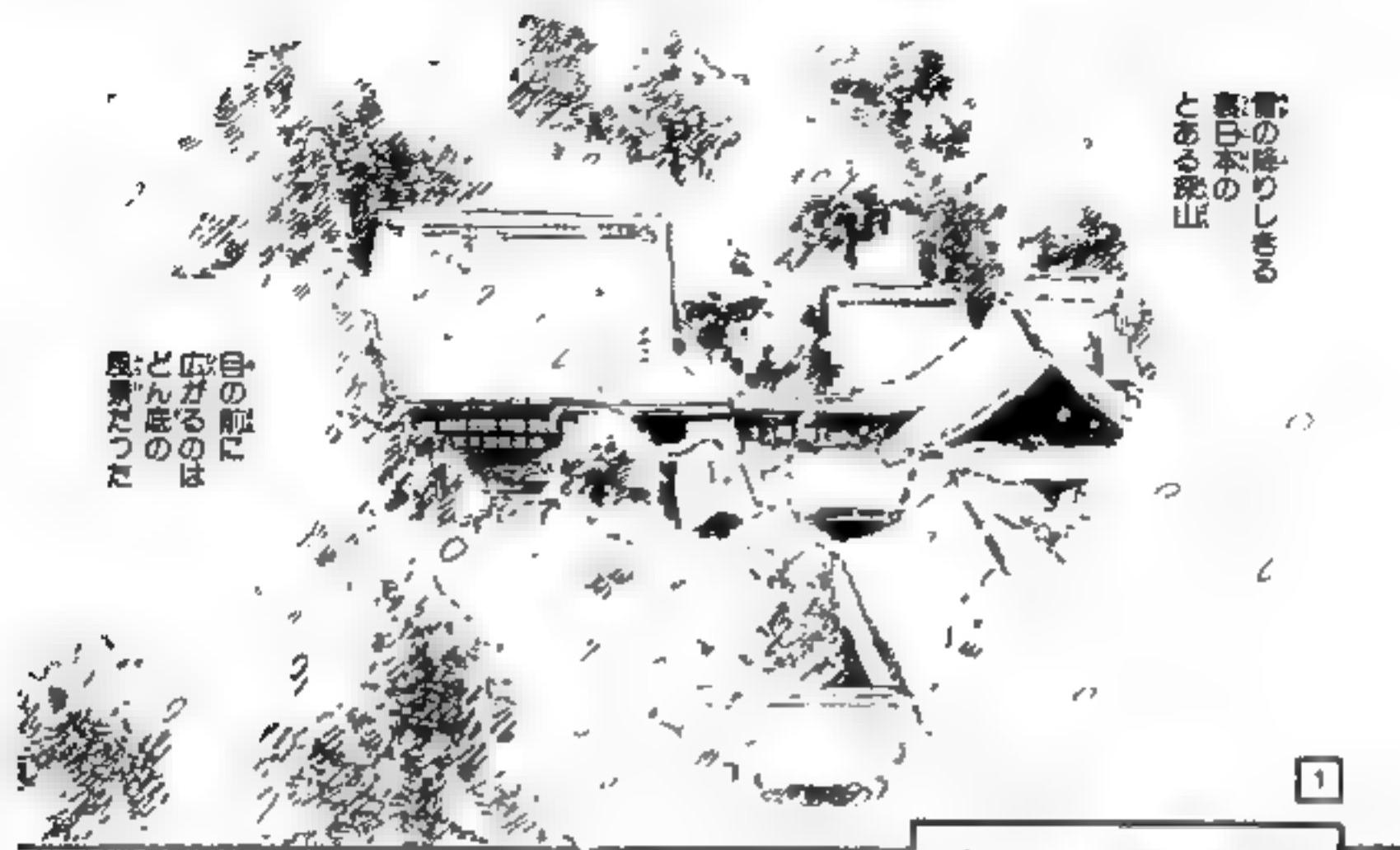
The focus of the first three volumes is on Yōhei's budding relationship with a girl named Masoho and his adventures with the Flamingoes, the band in which he is lead vocalist and bass player. Yōhei and his friends are the epitome of Tokyo youth in the roaring "bubble economy" of the late '80s, when Japan's future seemed most glorious. They are on the cutting edge of fashion and seem to have hardly a care in the world. The action takes place among the cafés and discos of Tokyo, and Okano does a marvelous job of recreating the hip, upbeat banter of this crowd.



We take up the story at the beginning of volume four as Yōhei and his brother make their way through the woods to a mountain monastery, where they are to remain cloistered in training for a year.

Parts of this introduction were excerpted from an article by Frederik L. Schodt which appeared in *Mainichi Daily News*, August 21, 1993.

ファンシーダンス・Fancy Dance



おひじりの舞
轟山の舞
とある舞

1



コケをぬりつけ
はうじや
真美サンへの
懐がコトハ
身も心も

じんの
じんじつ

3

2

WARNING:

We wanted to feature this story because it gives unique insight into some of the overlap between modern and traditional Japan. The language, however, is probably as difficult as anything that has ever appeared in the pages of *MangaJin*. Much of the dialogue reflects the “ir” expressions of young people in Tokyo during the late ’80s and may often seem fragmentary. To complicate matters further, traditional Buddhist terms are occasionally mixed in with these expressions.

Don’t get bogged down! There are plenty of short and simple sentences and *MangaJin*’s style of presentation is ideally suited to get you through the difficult passages. If you have trouble understanding a particular sentence, use the English translations to keep you moving through the story. You can then go back and ponder the harder parts. What initially seems incomprehensible will gradually become clear.

1

Narration: 雪の降りしきる 裏日本 のとある 深山。

Yuki no furishikiru Ura-Nihon no toaru shizukai.
snow (subj.) falls heavily back/inner Japan of certain deep/remote mountain

A certain deep mountain on the back side of Japan where snow is falling heavily
Deep in the mountains on the Japan Sea side of Japan, in heavy snow.

Narration: 目の前に広がるのは どん底 の風景だった。

Me no mae ni hirogaru no wa donzoku no fukinai datta.
eyes of in front of spread out (nom.) as-for lower depth/rock bottom of scenery was

What spread out before my eyes was scenery of the lower depths.

The scene spread out before me represented (my descent to) rock bottom. (PL.2)

- *furishikiru* is used with *rain* and *snow* to mean “fall incessantly/hard/heavily.” *Wa* is equivalent to the subject marker *ga*, marking *yuki* (“snow”) as the subject of *furishikiru*; *no* is often substituted for *ga* in modifying clauses; *yuki no furishikiru* (“snow falls heavily/incessantly”) is a complete thought modifying *Ura-Nihon*.
- *Ura-Nihon* is literally “back side of Japan,” referring to the Japan Sea side of the country.
- the second *no* is the *ne* that links two nouns (or equivalent) and makes the first into a modifier for the second. Here it makes *yuki no furishikiru tōzū-hon* (“the backside of Japan where snow is falling heavily”) into a modifier for *tōzū-shizukai* (“a certain deep/remote mountain”). No verb is provided for the main sentence, so it is a sentence fragment.
- *wa* after *hiroyaku* is a “terminalizer” that makes the preceding clause (“spreads out in front of my eyes”) into a noun + “what spreads(s) out before my eyes.” *Wa* then marks this noun as the topic of the rest of the sentence.

2

Narration: コケそうだった僕は、今じや 真朱サンへの 焼けたがりが コゲついて

Kokeshōdatta boku wa, ima ja Masaho-san e no horinō ga kogetsuite
was about to fall like as for now as-for (name-hon.) to of earthly passion (subj.) has become scorched-and

身も心も / どん底のどん底だった。

mi mo kokoro mo / donzoku no donzoku datta.
body also heart/soul also lower depths of lower depths was

I who had been about to fall from the path (but didn’t), as for now, my passion for Masaho had become scorched, and I was body and soul in the depths of the depths.

I had managed not to fall from the path, but now my scorching passion for Masaho has dragged me down, body and soul, to the depths of the depths. (PL.2)

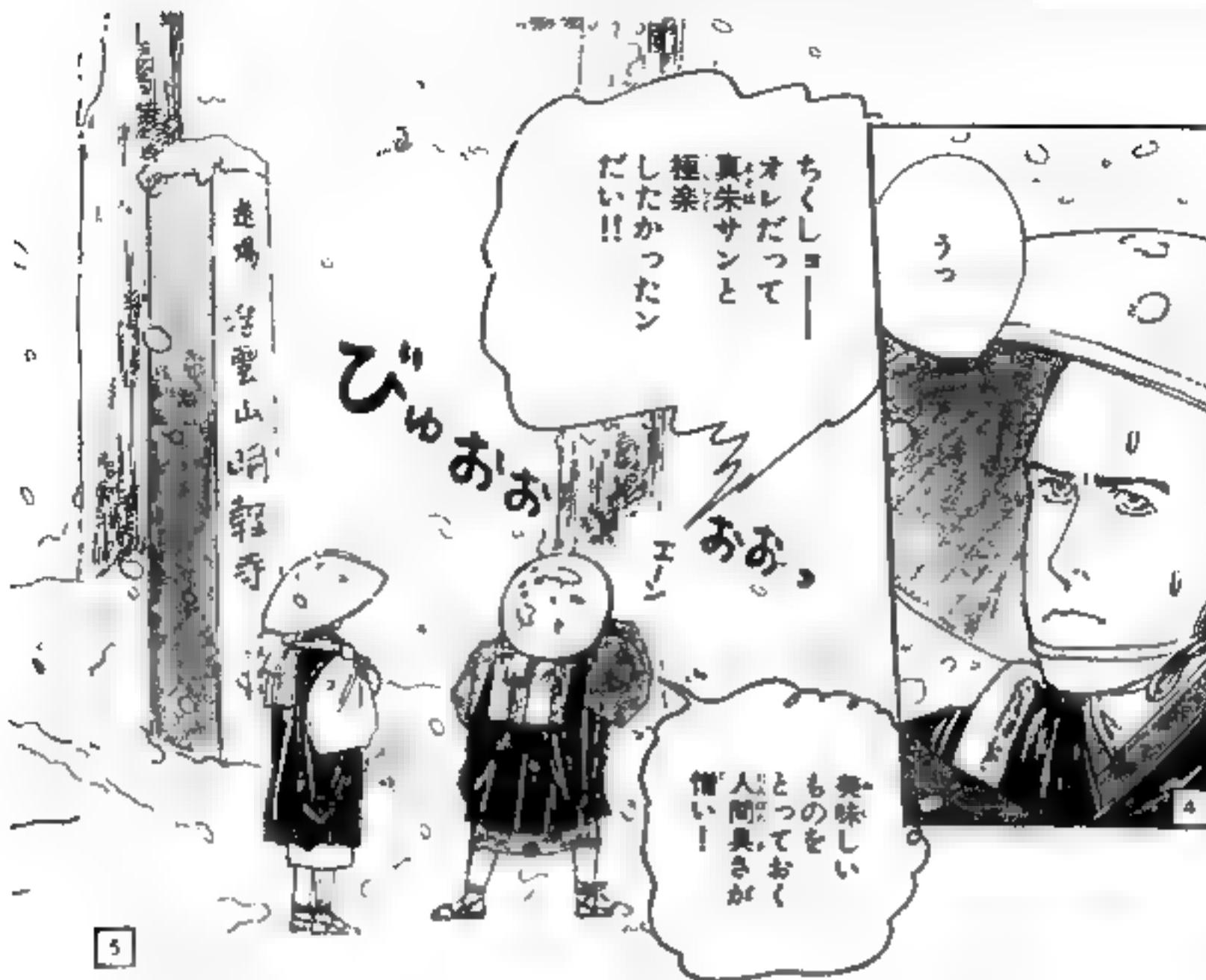
- *kogetsuite* is the stem of *kogetsu* (slang for “fall,” here referring to “falling from the religious path”) plus the past form of the *so do* verb ending, implying “appears/looks like (the action) will occur.” The past form of this ending is often equivalent to “almost did (the action)” or “(the action) almost occurred/was about to occur.” *Kogetsuite* is a complete thought/sentence modifying *boku* (an informal word for “I/me” used by males), and *wa* marks *boku* as the topic of the rest of the sentence.
- *ima wa* is a contraction of *ima de wa*, which means “now” in the sense of “now as opposed to before.”
- *baishi* is a Buddhist term for “earthly passions/desires”—the mental functions and afflictions that disturb mind and body. Yohji uses it in a general sense to refer to his fondness for attachment to the worldly life he led in Tokyo, and more specifically to refer to his feelings for Masaho (his girlfriend back in Tokyo).
- *kogetsuite* is the *te* form of *kogetsu* (“become scorched”), which can be thought of as a form of *kogera* (“be scorched”). The wordplay in juxtaposing こヶ and *kogetsu* with こヶ and *kogera*, words that look almost exactly alike in Japanese highlights the irony of his present predicament. In Japanese as in English, passions are thought of metaphorically as something that burns, so the image of *boku* becoming scorched is quite natural.
- *mo mo* = “both and” (which followed by a negative it becomes “neither nor ”).

3

Sound FX: ザク ザク ザク ザク

Zaku zaku zaku zaku

Crunch crunch crunch crunch (sound of footsteps on snowy path)



4

Yōhei: うつ。
U! "Ah!"

5

Yōhei: ちくしょー! オレだって 麻生サン と 极楽 したかった ノだい!
Chikushō! Ore datta Masaho-san to gokuraku shitakatta nō da!

beast/damn. One (emph.) (name-bon.) with paradise wanted to do (expln.)

"Damn it all! I would have liked to taste ecstasy with Masoho," (PL2)

- chikushō is literally "beast" but is often used as an explosive of chagrin. "Damn!"
- nō da is a colloquial and somewhat more emphatic form of the explanatory nō da ("it is that . . .").

Sound EX: エーン

E-n

Sob (effect of crying)

Sound EX: びゅおおおおっ

Buuoo!

Whooohh (sound of howling wind)

Pilar: 道場 修善山 明軒寺
Dōjō Fūunzan Meiseiji
seminary/monastery (name) mountain (name)-temple
(Zen) Monastery: Fūunzan Meiseiji

- oshii mono o tote oshii ("set aside/save the tasty thing") is a complete thought/sentence modifying ningen-kusasa ("person/human" + "smell," referring to a kind of down-to-earth human quality).
- nukui is an adjective meaning "hateful/detestable," but in the form (ore wa) X ga nukui it means "(3) find X hateful" → "(1) hate X"
- dō means "the way" and jō = "place," so dōjō is literally "place off/or the way," originally implying "a place where one seeks the way to enlightenment" → "seminary/monastery." Later it also came to be used for places where one seeks/trains for other kinds of accomplishment, especially martial arts → "training/drill hall."

- many Buddhist temples are built on mountains, and the name of a mountain is typically part of the temple's name. In some cases the temple is more commonly known by this mountain name (ending in -san or -zan) than by its actual temple name (ending in -ji or -dera).

6

Ikuo: にーちゃん、 犬生院が 悪い ヨ!
Niichan, Kyōgiwa ga warui yo!

brother accept deviate/steer badly (temp.) embarras/embarrassing (colloq.)

"Yōhei, stop whining about your fate. It's embarrassing!" (PL2)

恥ずかしい
Hizukashii

ナリ
nari

Ikuo: ほくたち は、 もう 引かれる 後ろ髪 も ナイ んだ よ!
Boku-tachi wa, mō hikareru ushiringami mo nai n da yo!

One-(plural) as for already be pulled back hair even not exist/not have (expln.) (emph.)

"We no longer have even the hair to pull us back (to our former lives)," (PL2)

- younger brothers commonly address their older brothers as (o)nichan or (o)nijisan rather than by name
- kyōgiwa ga warui is an expression for "be a bad loser/accept defeat poorly" or "be slow to resign oneself to fate."
- boku = "I/me," and -tachi makes it plural, so boku-tachi = "we/us."
- ushiringami o hikarenu (literally, "hair at back of head is pulled" / hikarenu is the passive form of hiku, "draw/pull") is an expression implying great difficulty/painful reluctance in parting with another person, used when the parting is nevertheless unavoidable. Ikuo plays on this expression and the fact that they have both shaved their heads, literally saying "we no longer have hair at the back of our heads to be pulled," implying Yōhei should stop whining about how hard his parting with Masoho was.

7

Ikuo: いー じゃない、 にーちゃん なんか
Ii ja nai, niichan nanka

good/lucky is it not brother/you as-for

"(And besides,) you're the lucky one," (PL2)

- ja nai is literally "is not," but here it's being used as a rhetorical question actually implying the opposite, "it is/you are" (lucky)

Ikuo: トーキョーで 四年間 も やりたい放題
Tōkyō de yonennkan mo yaritai-hōdai

Tokyo in 4-year period all of as much as wanted to do

やって さ、 青春 してた ノダ カラ!
yatte sa, seishun shite-ta nō daカラ

did (colloq.) youth were doing (expln.) because

"spending 4 years in Tokyo, you know, doing whatever you wanted to do and enjoying (the flower of) your youth," (PL2)

- mo after a number implies that quantity is a lot
- yaritai is the "want to" form, and hōdai is the "to" form, of yaru ("do"). Hōdai is a suffix meaning "as much as one pleases/no one's heart is content," so yaritai-hōdai = "as much as you want(ed) to do" → "whatever you want(ed) to do."

Ikuo: ほく なんか さ、 ツボミ のまんま。
Boku nanka sa tsubomi no manma

me as-for (colloq.) bud still as is/was

"I'm still a closed bud," (PL2)

- sa is used colloquially as a kind of verbal pause, something like a teen's use of "like/you know" in colloquial English.
- seishun = "springtime of life/bloom of youth" → "youth." Shite (/ba) is the past form of shite-iru ("is/are doing"), from suru ("do"). The verb seishun suru is relatively recent usage, and probably still best thought of as slang

Yōhei: うるさい ナー。
Urusan nā

noisy/bothersome (colloq.)

"Oh, shut up," (PL2)

- no manma (or manma) means "remaining as it is/was"
- urusan literally means "noisy/bothersome," and it's often used like the English expression, "Shut up!" Adding nā gives colloquial emphasis but actually makes it less of an exclamation, so it's more like a drawled "Oh, shut up," than a sharp "Shut up!"



8

- Yōhei:** この さい 煩悩 深い 基ち込み を 少少 デフォルメした からって、
Kono sai borō fukai ochikomi o tashō deforme shita kara tte,
 this punctate passion/affliction deep depression(obj.) somewhat deformed/distorted just because
 と人底 の どん底 に 変わり は ない んだ。
donzoku no donzoku ni kawari wa nai nda.
 depths of depths from change as for notexist (expln.)
 "Even if at this point you'll distort a little my deeply afflicted depression, there is no change from
 (me being in) the depths of the depths."
 "At this point, no amount of glamorizing (my life in Tokyo) will change the fact that I'm sunk
 in earthly desires and am deeply depressed." (PL2)

- Yōhei:** 好きなだけ 言わせてくわ。ああ~!
Suki-na dake iwasete kure A~!
 as much as I like/want let say (request) (intj.)
 "Let me say as much as I want to say."
 "Let me say my piece, Ohhh!" (PL2)

- *tashō* is written with kanji meaning "much/many" + "little/few," to make a word meaning "to some extent/somewhat"
- *deforme shita* is the past form of *deformeru*, from French *déformer*, "deform/put out of shape/distort." The term is largely associated with art, referring to the use of distortion and exaggeration as a mode of expression, but here it seems to imply "put a good face on/glamorize" what Yōhei has been through in Tokyo.
- *kara* = "because," and *tte* is a colloquial quotative form; *kara tte* followed by a negative makes an expression, "just because (the action occurs/occurred), it's not/it doesn't mean ~"
- *kawari* is a noun form of *kawaru* ("[something] changes"); *ni kawari wo nai* is an expression meaning "it doesn't change it from being/there's no denying that it's ~"
- *suki-na dake* looks like "only what I like," but its idiomatic meaning is "as much as I like/want."
- *iwasete* is the -te form of *iwaseru*, the causative ("make/let") form of *iu* ("say/speak"), and *kure* after the -te form of another verb makes a relatively abrupt request, so *iwasete kure* = "let me speak."

9

- Yōhei:** 麻生サアアノ。楽しみ は 来年 いとつておいて、今 は 共に 苦しみましょう。
Masoho-sa. Tanoshimi wa taizen ni tote oite, ima wa tomo-ni kurushimimasho.
 (name hon.) enjoyment so-for next year until set aside/have-and now as for alike let's suffer
 "Oh, Masoho! Let us put off the pleasure until next year, and for now suffer apart." (PL 3)

ヤッホー!
 Yehh!
 "Yehh-ho-o-o!"

- *tanoshim* is a noun meaning "pleasure/enjoyment/deight"; when a future event is referred to as *tanoshim*, it means that event is awaited with eager anticipation.
- *tote oite* is the -te form of the expression *tote oku* seen above: "set aside/have" *Rennen ni tote oku* = "have for/until next year"
- *tomo-ni* basically means "both/all alike," and *kurushimimasho* is the PL3 volitional ("let's/I shall") form of *kurushemu* ("he is agony/suffer"). "Both/all alike" would often mean "together," but the context here clearly implies "suffer alike but apart."
- *yehh*, from English "yoo hoo," is one of the most common calls used in the mountains when wanting to hear an echo, hailing other climbers from a distance, or just letting off steam.

10

Sound FX 〇おおおおおお

Byooh!
 Whooooh! (sound of howling wind)

- Yōhei:** あー、恥ずかしい ゼ。
A~ hizukashii ze.
 (intj.) embarrassed/embarrassing (emph.)
 "Ahh, this is embarrassing." (PL2)

- Yōhei:** 行くぞ、前件、貴林 が オレ を 呼んでいる。
Iku zo. Bouei Sōrin ga ore o yonde iru!
 will go(emph.) (name) monastery (subj.) I/me (obj.) is calling
 "Let's go, Ikuo. The monastery is calling me." (PL2)

- *ze* and *zo* are both rough, masculine particles for emphasis
- *sōrin* in ordinary use means "a dense wood/grove," but in a Buddhist context it means "monastery"
- *ore* is a rough/masculine word for "I/me."
- *yonde-iru* is from *yobu* ("call/summon").



11

- Sign:** 到着者 へ 到着者 は 版三 下したるのち
Tochaku-sha e Tochaku-sha wa hanon kudashioru nochi
 arriving person(s) to arriving person(s) as-for board-3 (strikes) after doing
不動 にて 担当 の 仕迎え を 待つ 事。
fudō nite tankō no shisei o matsu koto.
 stationary (manner) in charge of reception/greeting (obj.) wait thing
 "To those arriving: As for those arriving, after striking the board three times, wait without moving for the reception of the person in charge."
- To New Arrivals: New arrivals should strike the board three times and stand still until greeted by the person in charge. (PL.2)**
- *kudashioru* is a classical Japanese equivalent of *kudashiwa*, the plain/abrupt past form of *kudashi* ("lower/bring down")
 - *nochi* = "after," and *shitoru nochi* = "after doing/after having done."
 - *fu-* is used for negation ("not/un-/fin-/non-etc."), and *do* = "motion," so *fudō* = "motionless/unmoving." *Nite* (an archaic form of *de*) makes this an adverb for *matsu* ("wait").
 - *tankō* ("in [one's] charge") is here short for *tankō-sha*, "person responsible/person in charge"
 - *koto* (lit. "thing") added to the end of a non-past declarative sentence can make a gentle command/admonition.

12

- Yōhei:** 安心しろ。こーゆう とこ にかぎって、アットホームな もん なんだ ゼ。
Anchin shiro. Kō yū tokoro ni kogatte, ato hōmu-na mon na nda ze.
 rest easy/relax this kind of place (emph.) at home thing (explan.) (emph.)
 "Relax. In the end, it's places like this that make you feel at home." (PL.2)

Sound FX.

コン! コン! コン!
Kon! kon! kon!
 (sound of striking the board 3 times)

- *anchin shiro* is the abrupt command form of *anfun naru*, the verb form of *anchin* ("ease of mind"). The verb means "become at ease/put oneself at ease" → "relax."
- こう (kō yū) is a "pop" spelling of こういう (kōi), "this kind of," and *tokoro* is a colloquial contraction of *tokoro*, "place."
- *atō hōmu-na* is from English "at home"; *-na* can be added to foreign words to make them into adjectives
- *mon* is a contraction of *mono* ("thing").

13

- Yōhei:** なん だ、オマ×、足 が 震えている ひか?
- nan da, omae, ashi ga fukete iru hika?*
 what is you leg (nativ.) are shaking/trembling (explan.?)
- "What's with you? Are your legs shaking?" (PL.2)

- *nanda* (literally "what is it?") is often used idiomatically to express disappointment/disgust/despair.
- *omae* is a familiar feeling word for "you," used mostly by men among friends and family (it feels quite rough when used with others).

- *fukete iru* is from *fukete* ("tremble/shiver")
- *daite* implies he's quoting something that has already been said — in this case what the sign said.

14

- FX:** ガク ガク ブルブル
Gaku gaku Puru puru
 (effect of shivering/trembling)

- *go-* is honorific, and *kaisan* (lit. "open") + "mountain" refers to the founder of a temple, or to the temple he founded (or in the tradition of referring to a temple as a mountain, the "mountain he opened").
- *hōto* = "humbly climb" (the mountain) → humbly enter (the temple)
- *mentai* means "permission to reside in a temple," especially for a 100-day training period

- *yoroshiku* is a contraction of *yoroshikku*, the adverb form of *u/yoi* ("good/give") *Yoroshiku* can by itself be used to make a polite request; it's essentially a short form of *yoroshiku onegai shimasu*, an expression meaning, roughly, "I request your favorable consideration/treatment."

- this phrase is used by new trainees arriving at the temples of the Sōtō sect of Zen Buddhism. Meikōji in this manga is modeled on Eihei-ji of that sect, founded by Dōgen.

15

Sound FX.

ガラ
Gara (sound of sliding door being opened abruptly)

16

- Y & I:** 御開山 拝登、並びに 免樹搭 上ろしゅう。
Gokusan haitō, norishi-tsu menkaa yoroshū.
 temple/mountain humbly climb and also permission to reside please allow
 "To humbly climb the mountain (opened by the founder), and also to reside in the temple (for training), we request."
 "Requesting to humbly enter the monastery and receive training." (PL.3)

- Sign:** 大楽山 (partly obscured)
(Dairaku-zan)
 (place name)
Dairaku-zan (name of building)



17

Narration: もちろん 余計な 物 を 持って の 上山 は 許されない。
 Muran yokei-na mono o motte no jōzan wa yurusarenai.
 of course extra/unnecessary things (obj.) carrying/bringing of mountain ascent as-for not permitted
 Of course ascending the mountain with unnecessary things is not permitted.

Of course, you are not permitted to bring unnecessary items when entering a monastery. (PL2)

- *muran* is a synonym of *mochiron* ("of course/needless to say/to be sure").
- *mono* is the *-te* form of *motsu* ("hold/carry").
- *jōzan*, literally "mountain ascent," refers to "visiting a temple/entering a monastery." The word for "mountain climbing" without a religious purpose is *sozan* (*sozai*).
- *yurusarenai* is the negative of *yuruseru*, the passive form of *yurusu* ("permit/allow").

18

Monk: バカ やロー！ ウォークマン なんか 持ってくるナ！
 Baka yaro! Wōkuman nanka motte kuru na!
 idiot fool guy/fellow Walkman something like don't bring
 "Idiot! Don't bring a thing like a Walkman!"
 "You idiot! This is no place to bring a Walkman!" (PL1-2)

Yōhei: わーっ。
 Wa'
 (exclam.)
 "Yikes!"

- *baka* = "idiot/fool," and *yaro* is an informal/rough word for "guy/fellow." *baka yaro!* is yelled directly at the object of one's ire, sort of like "you idiot!" Mild as it sounds, *baka* is probably the most widely used insult in Japanese, and the tone with which it is spoken makes the difference in how strong the insult becomes.
- *Wōkuman*, the Sony brand name, has become a generic term for "Walkaround cassette player" in Japanese just as it has in English.
- *nanka* is a colloquial *nado* ("something/things like"), here essentially equivalent to *wa* ("as for"), but with a feeling of belittling/making light of what comes before it: "as for (the likes of) a Walkman."
- *motte* is the *-te* form of *motsu* ("hold/carry") and *kuru* = "come," so *motte kuru* = "bring." *Na* after the plain, non-past form of a verb makes a negative command/prohibition, "don't..."

19

Monk: お山 を 何 だ と 思 て る 人 だ？
 O-yama o nan da to omotte ru n da?
 (then) mountain/monastery (obj.) what is (quote) are thinking (explain.)
 "What do you think a monastery is?!" (PL2)

Yōhei: 中 は お経 なんでス！ 口、口、ロック なんて はいってません。
 Naka wa o-kyō na n desu! Ro-ro-rokkō nante haitte-masen
 inside as-for (hot)-sutra (explain n) r-r-rock-n-roll something like is not inside/recorded
 "Inside is sutras! It doesn't contain anything like rock-n-roll."
 "It's a tape of sutras! It's nothing like rock-n-roll." (PL3)

- once again, the reference to "mountain" is actually a reference to the monastery
- *nan da* = "is what?", *zo* is quotative, and *omotte* (-ru) means 'is/are thinking' (from *omou*, "think"), so *nan da to omotte*-(-ru) = "(you) are thinking (the mountain/monastery) is what?" → "what do you think a monastery is?"
- asking a question with *n da* is masculine and sounds very rough.
- *kyō* = "sutras/Buddhist scriptures"
- explanatory *(n)o da*/desu, which essentially implies an explanation is being offered, becomes *na(n)o da*/desu when following a noun. Writing *na* in katakana gives a feeling of emphasis, reflecting how much he wants his excuse to be heard.
- *naute*, like *nanka* above, often serves as a colloquial substitute for *wa* that implies the preceding is unworthy/trivial/ridiculous.
- *haitte-(r)mazen* is the negative PL3 form of *haitte-iru* ("is inside," or in the case of a tape, "is recorded"), from *haiju* ("enter/become recorded").

20

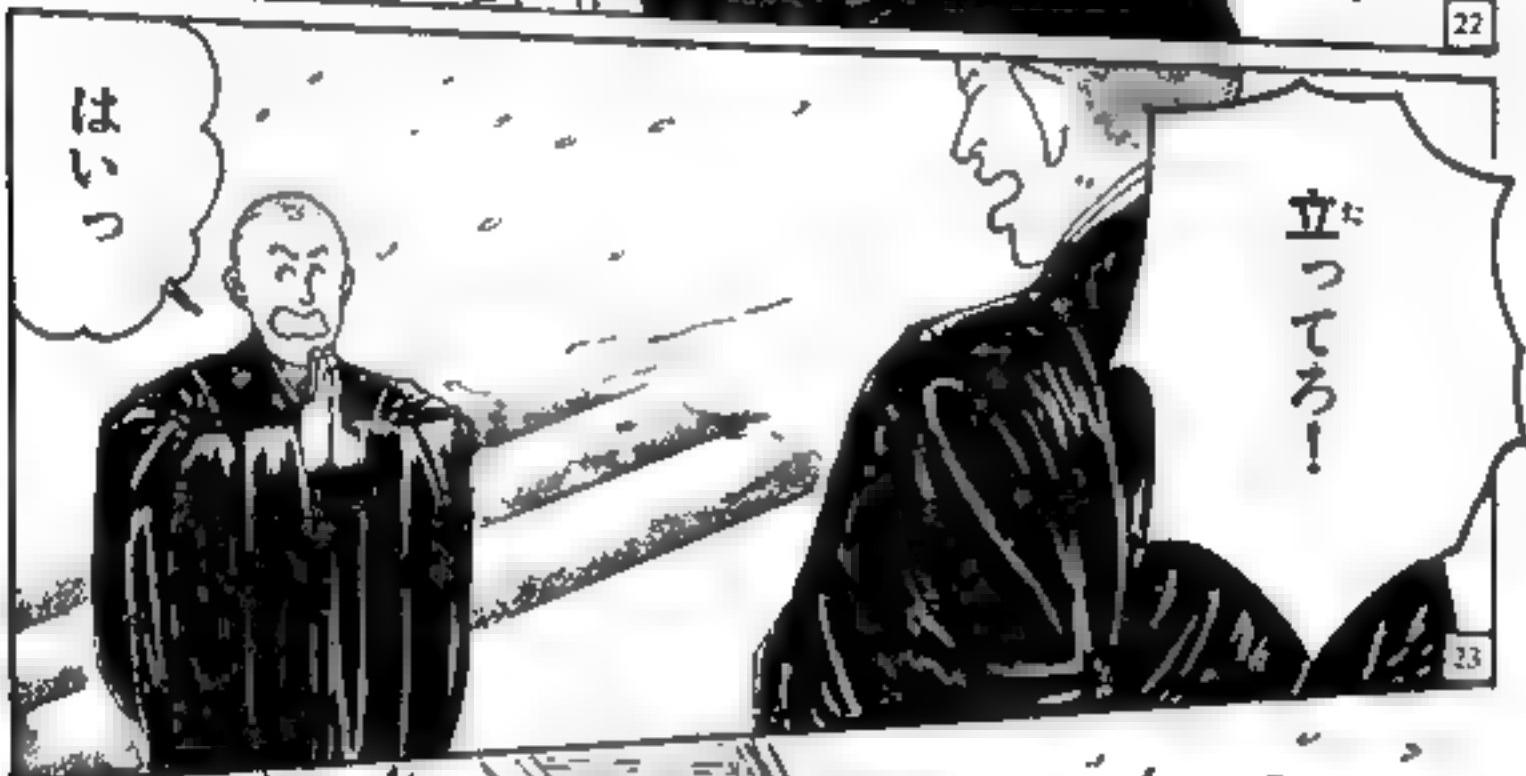
Monk: 口ごたえするナ！ 古参 を なめてる ナ！
 Kuchigotoe suru na! Kusari o namete-ru na!
 don't talk back senior(s) (obj.) are taking for fools (collng.)
 "Cut the backtalk. Do you take your seniors for fools?!" (PL2)

- *kuchigotoe* = "a retort/backtalk," and *kuchigotoe suru* = "to talk back." *na* after the plain, non-past form of a verb can be a negative command/prohibition, "don't..."
- *namete-ru* is from *namenu*, a colloquial word for "make light of/take for a fool." *Namenu na* would be a negative command, "don't take me for a fool," but *namete-ru na* is "you're taking me for a fool, aren't you?" → "Are you taking/do you take me for a fool?"

21

Yōhei: はいっ！
 Hai!
 "Yes, sir?" (PL3)

- Yōhei obviously intends this as a response to the monk's *kuchigotoe suru na*, but his timing is unfortunate.



22

Monk: こいづー!
Koizū!
 this guy/fellow
 “You (twit)!” (PL2)

Yōhei: し、しまったっ
 (thinking) *Shi-shimatta!*
 (exclam.)
 “Oh, no!” (PL2)

- *koizū* is a contraction of *kono yatsu* (“this guy/fellow/thing”), a rough way of referring to another person.
- *shimatta* is an exclamation of regret/chagrin: “Oops! Oh no!/Sheet!”

23

Monk: 立ってろ!
Tatte-ro!
 be standing
 “Remain standing!” (PL2)

Yōhei: はいっ!
hai!
 “Yes, sir!” (PL3)

- *tatte-ro* is a contraction of *tatte-ro*, the abrupt command form of *tatte-iru* (“Ware standing”), from *tatsumi* (“stand”).

24

FX: ピーン...
Pīn...
 (effect of icy chill penetrating his feet)

25

Sound FX: ヒュオオオオオ
Huooōōōōō
 Whoooohh (effect of howling wind)

Yōhei: あ～、こんな 姿 良介サン には 見せられない
 (thinking) *A~, konna nōgi Masahiro-san ni wa miserarenai*
 (interj.) this kind of appearance/figure (none-hon.) to ts-for cannot show
 “Oh, I can't show this kind of figure (of me) to Masahiro.”
 “Ohh, I wouldn't want Masahiro to see me like this.” (PL2)

Yōhei: しかし、オヤジ には 見せてやりたい
 (thinking) *Shikashi, oyaaji ni wa masete yaritai.*
 but father-old man to ts-for would like to show
 “But I'd like to show it to my old man.”
 “But I wish my old man could.” (PL2)

見せて 修行 時代 を 思い出させてやりたい ゼ
Misete shugyō jidai o omoidasasete yaritai ze.
 show-and training period/year (obj.) would like to make him remember (emph.)
 “I'd like to show him and make him remember when he was in training.”
 “I'd like him to see me like this to remind him of his own training period.” (PL2)

- *miserarenai* is the negative of *miserareba*, the potential (“can/be able to”) form of *miseru* (“show”). *Ni* marks the person being shown (or not).
- *oyaaji* is an informal word for “father.” In adult speech it's usually reserved for one's own father, and *oya-san* is used for someone else's father. The word remains quite informal even with the honorific *-san*, though, so it should be used with caution.
- *masete* is the -te form of *masetu*, and *yaritai* is the “want to/would like to” form of *yaru* (“give (to someone else)”), which after the -te form of another verb implies the speaker is doing/will do the action for or to someone else. *masete yaritai* = “I'd like to show (to someone).”
- the second *masete* implies “show” and by that means “the -te form of a verb is often used to make a modifier indicating the manner/means by which the following action is done.”
- *omoidasasete* is the -te form of *omoidasewara*, the causative (“make/let”) form of *omoidasu* (“remember/call”). *Omoidasasete yaritai* = “I'd like to make (him) remember.”
- *ze* is a rough, masculine particle for emphasis.



26

Yōhei: なんのー¹
 (thinking) *nanno*
 (interj.)
 "What the hey." (PL2)

Yōhei: ほんとに 放り出される か ちょっと 試してみた ダケ さ!
 (thinking) *honto ni hōridasareru ka, chotto tamechite mita dake sa!*
 really be thrown out (?) a little tested-and-saw only (colloq.)
 "I was just doing a little test to see if they'd really throw me out!" (PL2)

- *nanno* (sometimes *nanno nanno*) is an interjection for making light of a situation: "They... it's nothing/no big deal."
- *honto* is a colloquially shortened *hontō* ("truth"), and *honto ni* = "in truth/really."
- *hōridasareru* is the passive form of *hōrideru* ("throw out").
- *tamechite* is the *-te* form of *tamechu* ("testify out"), and *mita* is the plain/abrupt past form of *mire* ("see/look"), which after the *-te* form of another verb implies "try doing (the action)" or "do (the action) and see what happens." *tamechite mita* = "I tested/I did a test to see."
- *chotto* = "a little," so *chotto tamechite mita* = "I tested a little/I did a little test to see."
- *honto ni hōridasareru ka* is a complete question ("will I really be thrown out?") that states the nature of the test being done: "I tested to see, will I really be thrown out?" → "I tested to see if I would really be thrown out." A question is often used like this to specify the nature of the test. *ka tamechite* = "test to see (if)"

27

Yōhei: なんて うくくく . 空しい す
 (thinking) *nante ukukuku...* *marushii su*
 (quote) (true) (useful laugh) empty/painful/sad (colloq.)
 "Sure, sure... (useful laugh)... Pretty pathetic." (PL2)

Yōhei: オレ って 小柄な おじけ なの ね
 (thinking) *Ore tte kireba na* *oshibana ojike na no ne*
 I/me (quote)you-for disadvantageous/unfavorable personality/character(explan.) (colloq.)
 "I am of an unfavorable character, aren't I?"
 "I guess I'm my own worst enemy." (PL2)

- *nante* is a colloquial equivalent of *ude to iete* ("say things like"). It is sometimes tacked on after a statement like this with the implication that the statement is not true or the speaker is not serious about it. "I say a thing like that, but you know it's not true" → "just kidding/sure, sure."
- *ore* is a rough/masculine word for "I/me."
- *ne* is another colloquial quotative form that can fill in for *wo* ("as for") to mark the topic. It can be thought of as a contraction of *to to wo* or *to to mono/koto wo* ("as for the person/thing called").

28

Sound FX. ガラッ
Gara!
 (effect of sliding door being opened abruptly)

Monk: バカ ジロー!
Baka *jiroo!*
 idiot/pot guy/fellow
 "Idiot!" (PL1)

29

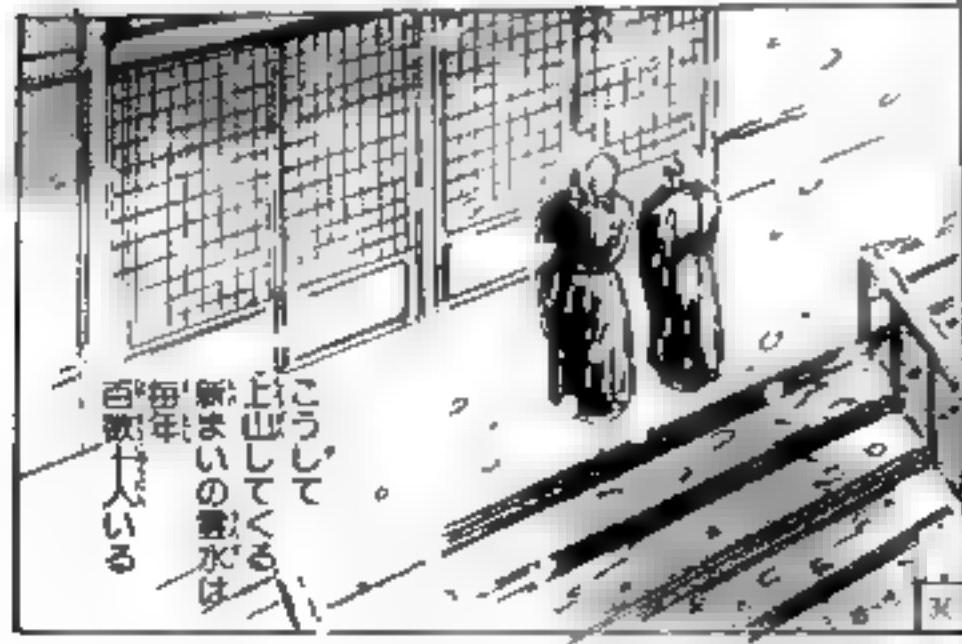
Ikuto: あ
 A-
 (interj.)
 "Argh!"

Monk: 使い捨て カイロ なんか 持ってくるなーー!
tsukai-sute *kairo* *nanka tote kuru na!*
 use-and-lose pocket warmer something like don't bring
 "Don't bring a thing like a disposable pocket warmer!"
 "This is no place to bring disposable pocket warmers!" (PL2)

30

Sound FX. デン!
Den!
 Thud (effect of landing rudely on ground)

- *tsukai-sute* is the stem form of *tsukau* ("use"), and *sute* is the stem form of *utsutsu* ("discard/throw away"). So *tsukai-sute* is the Japanese word for "disposable" consumer products. *tsukai-sute kairo* are small, flat, rectangular bags about the size of a postcard containing chemicals that react to give off heat for several hours.



31

Yōhei: イクオ!
Ikoo!
 (name)
 “Ikoo!”

32

Monk: これ持って 戻るよ!
Kore motte kere!
 this carry-and go home
 “Take this and go home!” (PL2)

- *motte* is the -te form of *motzu* (“hold/carry”), and can become either “bring” or “take” depending on what follows it. *motze kaeru* = “carry and come” → “bring”, *motze iku* = “carry and go” → “take.”

Sound EX: (ぼしっ
Boshi!
 Whap! (effect of pocket warmer hitting his head)

- *kere* is a rough, masculine pronunciation of *kaere*, the abrupt command form of *kaeru* (“return home”). *Motte kaeru* = “take home.”

Ikoo: ギヤッ
Gya!
 “Ack!”

33

Sound EX: ボトッ
Boto!
 Plop (effect of pocket warmer dropping to ground)

Ikoo: あつ。
Ai
 “Ugh” (PL2)

34

Yōhei: かーさん だ な、 カイロ なんか 持たせた の。 バカな やつ。
 (thinking) *Kaisan da na, kairo nanka motasete no. Baka-na yatsu.*
 mom is (calling) pocket warmer something like made [him] bring one foolish guy/person
 “It must have been Mom—the one who made him bring a pocket warmer. What a fool!” (PL2)

- *kaisan* is a less formal version of *okisan* (“mother”).
- *da na* when thinking to oneself essentially makes a conjecture: “It’s ... , isn’t it?/I must be ...”
- *motasete* is the plain/abrupt past form of *motasetsu*, the causative (“make/let”) form of *motzu* (“hold/carry”).
- *no* is like a pronoun, “one”. *kaiso nanta motasete* is a complete thought/sentence (“[she] made [him] bring a pocket warmer”) modifying the pronoun, “one” → “the one who made him bring a pocket warmer”
- the syntax is inverted, normal order would be *kaiso nanka motasete no (wa) kaisan da na*.
- *yatsu* is an informal/slang word for “fellow/guy/person”; he’s calling his brother a fool for letting his mother push the pocket warmer on him.

35

Yōhei: イヤ なら 戻れよ。 ムリ しちゃって。
Ya nara kaere yo. Muri shichatte
 disagreeable/mistateful if it = go home impossible/beyond capacity doing-(regret)
 “If you don’t like it, go home. You know you’re in over your head.” (PL2)

Ikoo: そっち こそ！
Sotchi koso!
 that direction/you all the more
 “(That holds for) you even more (than me).”
 “I look who’s talking.” (PL2)

- *muri shichatte* is a contraction of *muri shite shichatte*, the -te form of *muri suru* (“overdo/try the impossible/try too hard”) plus the -te form of *shimau* (“end/finish/put away”). *Shimau* after a -te form can imply the action w/was impulsive/fill-considered/cause for regret. Here the sense is that Ikuo is trying to persist at something that is ‘beyond his capacity/over his head.’
- *sotchi* is a colloquial *sochira* (“that side/direction [near the listener]”); both words are often used to refer to one’s listener, “you.” (Cf. *kotchi* and *kochira* are used for “I/me” or “we/us.”)

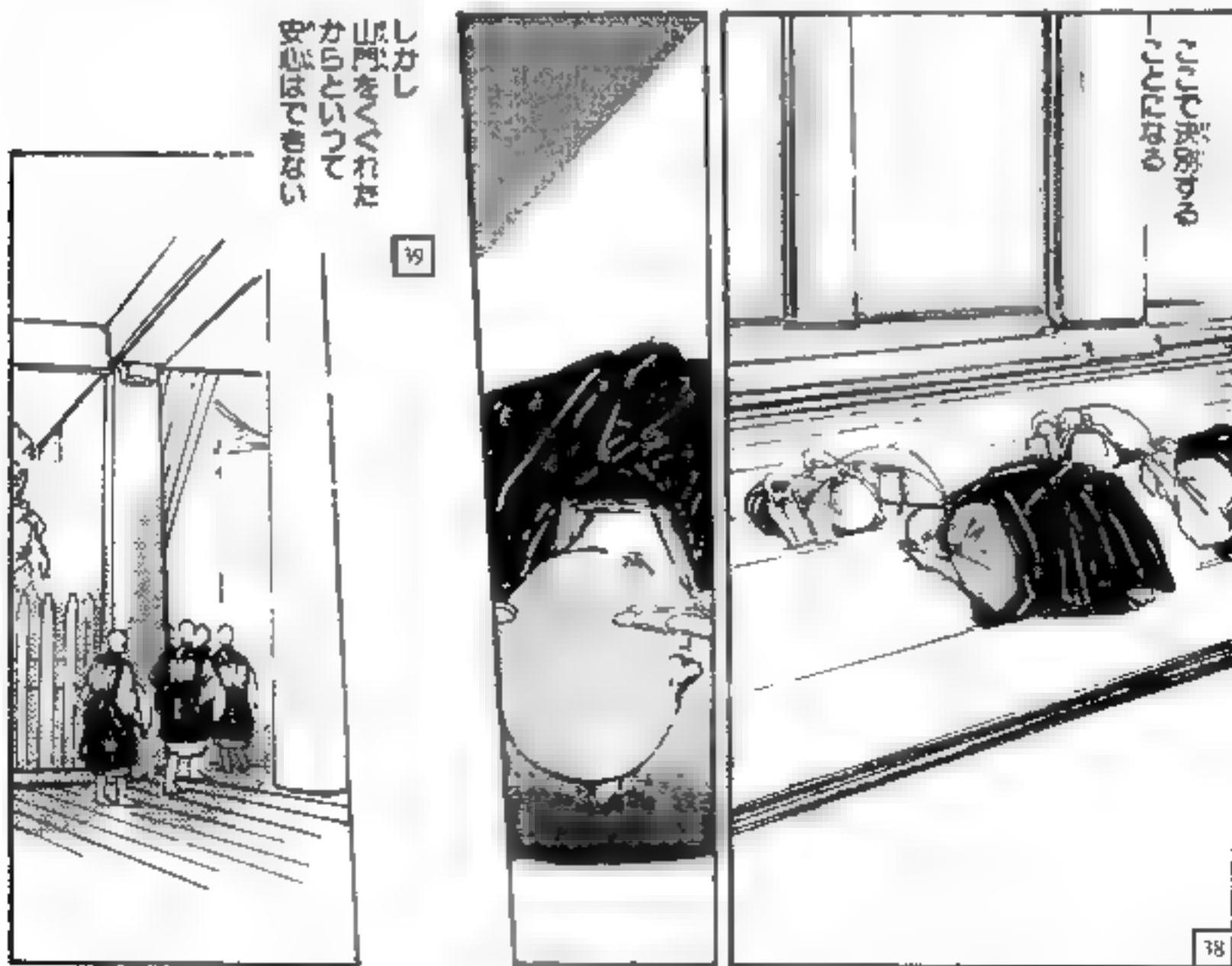
36

Narration: こうして 上山してくる 新まい の 霧水 は
Kō shite jōzan shite kuru shinmai no unsui wa
 in this way come ascending mountain beginner/greenhorn (=) pilgrim/mendicants as-for

毎年 百数十人 いる。
matoshi hyaku-syūjin iru.
 every year 100 + several 10s (count) exist/there are

As for new mendicants who come to the monastery like this, every year there are well over a hundred.
Every year well over a hundred new mendicants come to the monastery in this manner. (PL2)

- *shite* is the -te form of *suru* (“do”); *kō shite* = “doing this way” → “in this manner/like this.”
- *jōzan shite* is the -te form of *jōzan suru*, the verb form of *jōzan* (“mountain ascent”) seen above. Adding *kuru* implies the action moves toward the speaker’s present position. *Kō shite jōzan shite kuru* is a complete thought/sentence (“come up the mountain/to the monastery like this”) modifying *shinmai* (“beginner/greenhorn/novice/tenderfoot”).
- *unsui* refers to “mendicant monks/itinerant priests” who travel from one temple/monastery to another as part of their religious practice/search for enlightenment, particularly Zen monks.
- *hyaku syūjin* = “100 and several 10s” + “well over a hundred”, -in is a counter suffix for people.



37

Narration: これ 馬喰寺 の 山門。
Kore Meikeiji no sanmon.
 this (name)-temple of/to temple gate
This is the gate to Meikeiji.

Narration: きのう まで は ベース を 弾いてた 僕 と は
kinō made wa bēsu o hante-ta boku to wa
 yesterday until at-for bass (obj.) was playing like with/from as-for
 From the me who until yesterday was playing bass...
 [See next panel.]

- *sanmon* is literally "mountain gate," but it refers to the large, two-story gates that serve as the main entrances to many temples and monasteries.
- *hante-ta* is a contraction of *hante-ru*, past form of *hante-iru*, from *hibu* ("play a musical instrument"). *kinō made (wa) bēsu o hante-ta* is a complete thought/sentence ("until yesterday, I was playing bass") modifying *boku* (an informal word for "I/me" used by males).
- only the topic of the sentence is stated here; we learn in the next panel that this topic is the object of "parting/separation."

38

Narration: ここ で 洋装する こと に なる。
koko de yōyaku suru koto ni naru
 here/his place at part/separate thing situation to becomes
 ... it comes to pass that I will here part.

Here I took leave of the me who until yesterday was playing bass. (PL2)

- *de* marks the location where an action takes place.
- *yōyaku* = "parting/separation," and *yōyaku suru* is its verb form: "part with/separate from/take leave of."
- *koto* is literally "thing," but here it has the more abstract sense of "situation." The expression *koto ni naru* is literally "the situation becomes ..."; after a non-past verb this can imply "has/will come to pass." Beginning here, the narrative switches to non-past forms, but it is more natural in English to continue with the conventional "narrative past."

39

Narration: しかし、 山門 を くぐれた から と いって 安心 は できない。
shikashi, sanmon o kugureta kara to iite anshin wa dekina.
 but/however temple gate (obj.) was able to pass through/over because (quote) saying relax as-for cannot
But just because I was able to enter the temple gate did not mean I could relax. (PL2)

- *kugureta* is the plain/abrupt past form of *kugurera*, the potential ("can/be able to") form of *kuguru* ("pass underneath").
- *koto to iite* is literally "saying because ...", the next clause often includes a negative to imply "just because" the preceding occurs/occurred, it does not immediately follow that the following occurs/will occur/can occur.
- *dekina* is the negative of *dekira* ("can do"); *anshin dekira* is essentially the potential ("can/be able to") form of *anshin suru* ("become at ease/put oneself at ease/relax"). *Wa* is often inserted in the negative form for emphasis.

Urban Blight

(continued from page 23)

Kurosawa's film *Ikiru*, Greenfield's profiles do not add up to any real understanding of the Japanese Generation X. His melodramatic imaginings, disguised as hard-hitting investigative reporting, are just as false as the other images of Japan that so many Westerners carry around in their heads.

In his fictional world, Murakami comes closer to the reality of urban Japan as a paradoxical combination of physical boundaries (the walls of the coin locker forever closing in) and ethical

boundarylessness—an infinite and terrifying landscape with no moral absolutes. Perhaps if we stop reading so many facile news reports and essays like Greenfield's, and begin reading novelists like Ōe and Murakami Ryū, we might eventually dispense with stereotypes and come to a deeper understanding of the complexities of contemporary Japan.

Terra Brockman is a free-lance writer based in New York.

Ketsueki-gata

(continued from page 50)

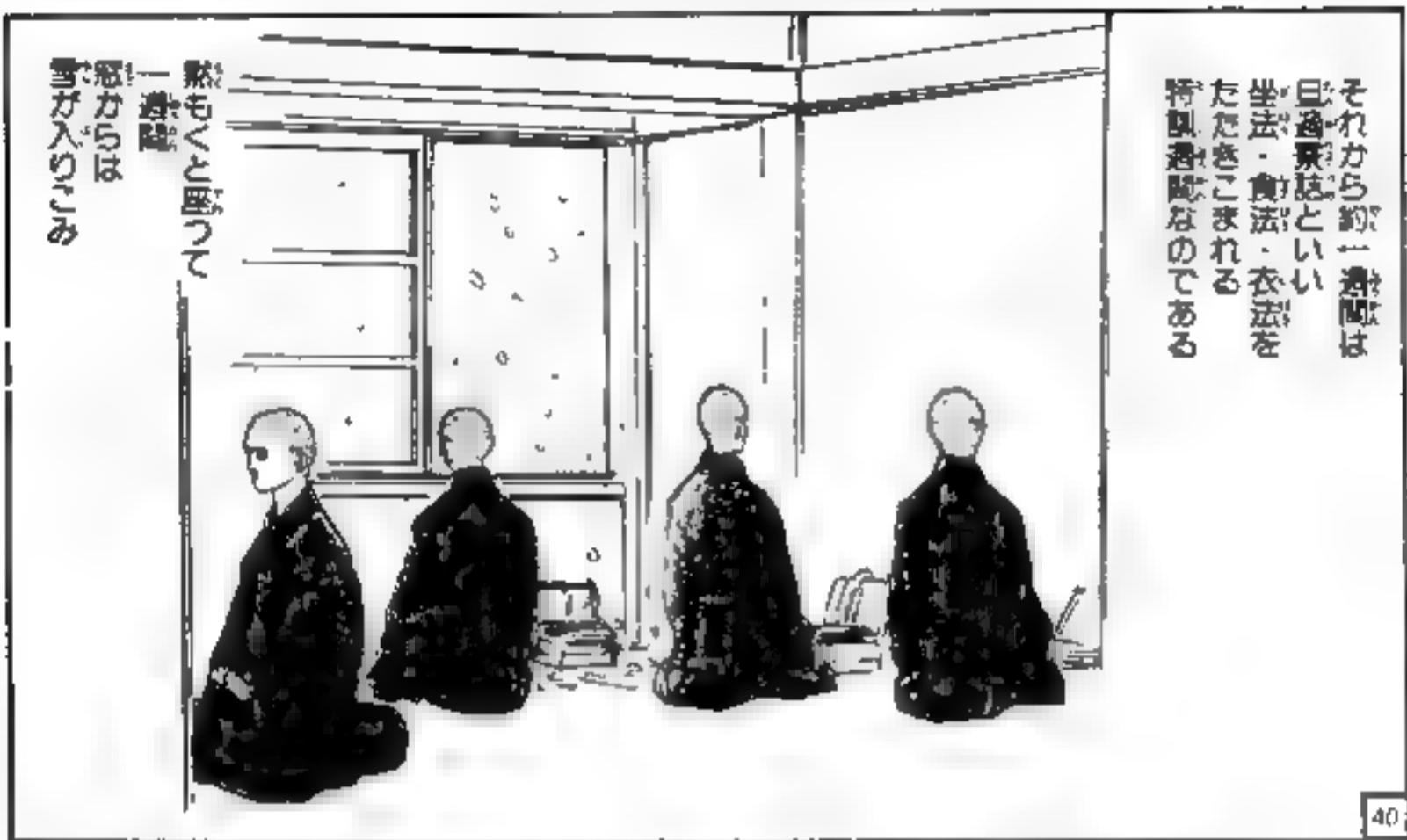
well, most of us—but when we reach that section of the paper, many of us cannot resist reading our own. Time permitting, we may even go on to check what the stars have to say about our loved ones.

Let's face it: as human beings, we are obsessed with our-

selves. We want to know what makes us tick, and why the people around us act the way they do. As long as we continue to wonder about ourselves and don't really have the answers, we will look up at the sky or into our vents for clues. It makes its own kind of sense. And even if doesn't... well, it's fun.

Ann Saphir (type A) is a free-lance writer based in Tokyo.

* make . tick =動かす。動機づける *makouka/denkiseku*



40



40

Narration: それから 約 一週間 は 旦過春詠 と いい、
Sore kara yaku issukkan wa tangaryō-zume to iie,
 then from approx. 1 week span/period as-for (name of training) (quote) say/is called
座住 - 食住 - 衣住 を たたきこまれる 特訓 週間 のである。
zahō, shokuhō, ihō o tatakikomareru tokkun shūkan nano de aru.
 sitting method eating method dressing method (obj.) have pounded/driven in intensive training week (explain.) is
 For the next week or so, what followed was something called *tangaryō-zume*, a week of intensive training during which we had drummed into us how to sit properly, how to eat properly, and how to dress properly. (PL2)

Narration: 黙もくと 座って 一週間。 寂 から は 雪 が 入りこみ
Mokumoku-to sinwate zashin. Mado kono wa yuki ga harikomu
 silently sitting 1 week window from as for snow (subj.) enter in-and
 Sitting silently for a week. (Falling) snow came in through the window, and...

- *yoku* is placed before numbers to mean "approximately/about ~."
- *tangaryō-zume* (or *tanya-zume*) refers to the first week or two of the newly arrived monks' training, when they are confined to the visitors' rooms of the monastery and required to spend long hours in *zazen* ("sitting zen/meditation").
- it is the *-masu* stem of *ui* ("say"), here being used as a continuing form to link to the further elaboration/explanation given in the rest of the sentence.
- *zahō* ("sit" + "method"), *shokuhō* ("eat" + "method"), and *ihō* ("robe/clothing" + "method") are monastery terms referring to the very specific forms and rituals associated with sitting in meditation, eating meals, and dressing in monks' garb, respectively.
- *tatakikomareru* is the passive form of *tatakikomoru* ("drive/pound/drum into"). *Zuhō, shokuhō, ihō o tatakikomareru* is a complete thought/sentence ("[we] have sitting, eating, and dressing methods drummed into [us]") modifying *tokkun shūkan* ("intensive training week").
- *nu no* is the form explanatory *no* takes after nouns, and *de aru* is a more formal/literary equivalent of *da/desu* ("is/are").
- *mokumoku-to* is an adverb, "mutely/in silence," modifying *sinwate*, the *-te* form of *suwaretu* ("sat"). In this case the *-te* form serves as an adverb for the implied verb after *zashin* ("one week"), something like *aygomu* ("pass/spend (time)").
- *honi* is the stem form of *haru* ("enter"), and *-kome* is the stem of *kōmu* (implying the action occurs in an upward direction); the stem form is again used to link to the further elaboration that follows (next panel).

41

Narration: 衣 に つもる。
koromo ni tsumoru
 robes on piles up
 ...piled up on our robes. (PL2)

- *tsumoru* is a somewhat archaic word for "clothes" in general, but it's still quite current for referring to "priestly robes."

42

Narration: ここ から 離れられる の は 食事 と そ う じ、 東司 へ 行く 時 だけ で ある。
Koko kara hanarerarenu zo wa shokuhō to sōji torre e iku toki dake de aru.
 here/this place from can separate/leave (nom.) as for meals and cleaning toilet to go time only w/was
 As for being able to leave this place, it is only when going to meals, cleaning, and the toilet.
 The only time we could leave was for meals, cleaning, or to go to the toilet. (PL2)

- *hanarerarenu* is the potential ("can/be able to") form of *hanareru* ("move away/separate from").
- *zo* is a "nominalizer" that makes what precedes it into a noun, and *wi* ("as, for") marks that noun as the topic of the sentence: "as for being able to leave this place."
- *東司*, properly read *āsi*, is a word for "toilet" used in Zen monasteries. Here it is glossed as *toile* (the most common katakana rendering of "toilet") for those who would not otherwise know what the word means.
- *shokuhō to sōji, torre e iku* is a complete thought/sentence ("go to meals, cleaning, and the toilet") modifying *toki* ("time/time when").

43

Narration: その他 一 で 動く こと も あ る が、 場所 を 変えて
Sono hōka ni shūdan de waku koto mo aru ga, basho o koete
 other than that group as move thing/location also exists/existed but place/location (obj.) change/switch-and
 [See next panel]

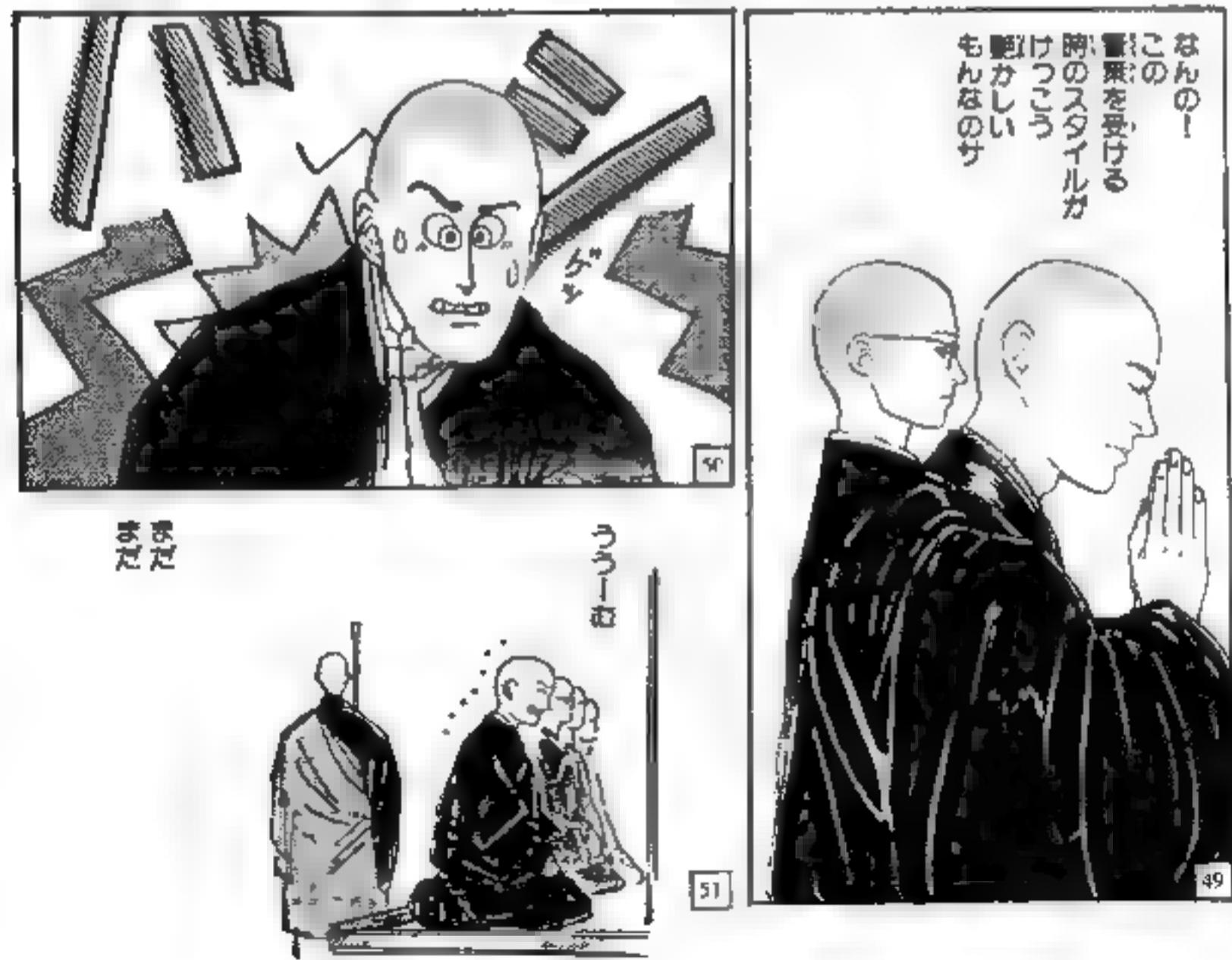
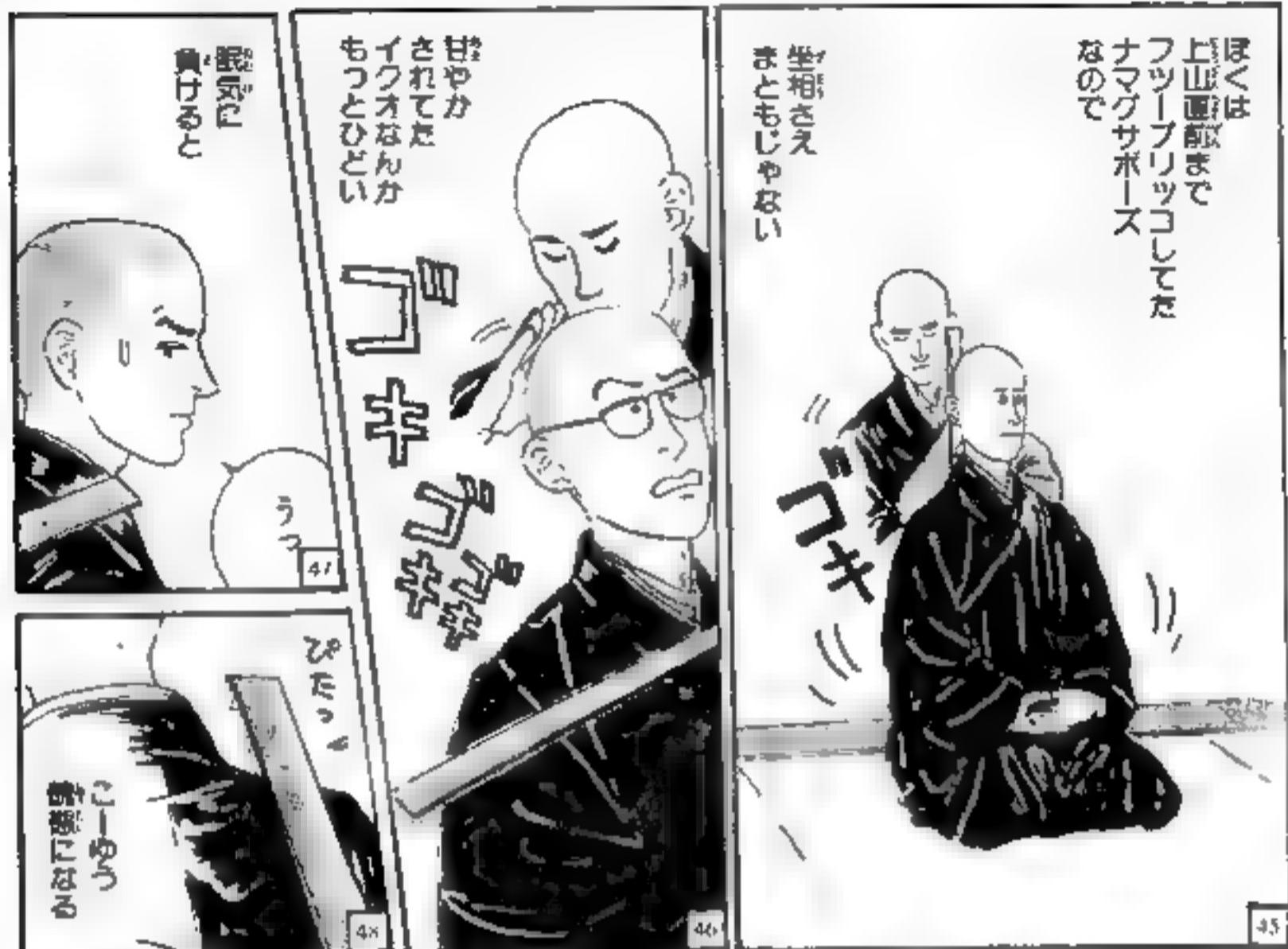
- *koto mo aru* is an expression that means "[the described] situation also exists," implying "can exist/can happen" → "sometimes occurs."
- *koete* is the *-te* form of *kaeru* ("change/switch").

44

Narration: やっぱり 坐禅 だつたりする。
yappari zazen dattarazu
 after all/more of same meditation/zazen is things like

Other than that we sometimes moved as a group, but, after all, it was things like *zazen* at a new location." Besides that we sometimes moved (elsewhere) as a group, but only to do something like more *zazen* at a new location. (PL2)

- *dattarazu* is the *-tarazu* form of *da/desu* ("is/are"). The *-tarazu* form of a verb, often occurring in a series of two or more, is ultimately followed by a form of *sun* ("do") to make an expression meaning "do things like ..."; similarly, *dattarazu* after a noun means "is/are things like ..."



45

Narration: ほくは 上山 頂前までフツーブリカしてた ナマグサボーズなので
Boku wa jōsan chōkuzen made futsū burikko shite-ta namagusa bōzu na-node
 I/me as-for mountain ascent just before until was acting like ordinary guy worldly priest because/so
 坐相 さえまともじやない。
zashō sae matomo ja nai.
 sitting form/posture even not straight/straightened

Until just before coming to the monastery, I was an undisciplined monk trying to act like an ordinary guy, so not even my zazen posture was correct. (PL2)

Sound FX:

ゴキ

Goku Crack (sound of spine cracking as supervisor corrects Yōhei's posture)

- *burikko*, an 80s slang word now largely fallen out of use, originally referred to young females who affected an artificial innocence/sweetness. It derives from the noun-suffix *-buru*, which means "act like-," and the original meaning was based on *ni-kir-buru* ("act like a good/innocent girl") or *kawaii ko-buru* ("act like a cute/sweet girl"). Yōhei's variation is based on *futsū burikko suru*, "act like/play the ordinary young guy." *Jōzan chōkuzen made futsū burikko shite so* is a complete thought/sentence modifying *namagusa bōzu* ("worldly/undisciplined monk/priest") — literally referring to a priest-monk who smells of meat or fish, which were forbidden foods). Yōhei is referring to the fact that he tried to do all the usual hip things young guys his age were doing even as he studied to become a monk at a Buddhist university.
- *na-node* is the form *nado* ("because") takes after nouns: "because it is... it's ... so ..."
- *sae* is an emphatic "even" or when followed by a negative, "not even ..." Here it implies "not even my zazen posture (let alone any of the other forms and rituals I was expected to follow)."
- *matomo* means "straight/proper/correct/sound", *matomo ja nai* is its negative form.

46

Narration: 甘やかされてた イクオ な人か もっとひどい。
amayakasarete-ta ikuo nankō motto hidoi.
 was spoiled/pampered (name) is for even more terrible

Ikue, who had been pampered (at home), was even worse. (PL2)

- *amayakasarete-(i)ta* is the past form of *amayakasarete tru*, from *amayakasareru* ("be pampered/overindulged/spoiled"), the passive form of *amayakasu* ("pamper/overindulge/spoil")

Sound FX:

ゴキ ゴキ ゴキ

Goku goku goku

Crack crack crack (sound of joints cracking)

- *nankō*, the colloquial *nado* ("something/someone like"), is once again being used as a substitute for *wa*, with a feeling of belittlement.

47

Narration: ほんたう まくらに と
hontō mukuri ni to
 sleepiness/drowsiness to lie/succumb if/when
If I succumbed to drowsiness ...

Yōhei:

うつ

Ui

(interj.) "Oop."

- so after the plain, non-past form of a verb can give a conditional "if/when" meaning.

48

Sound FX: びたっ

Bitā! (effect of something coming to a full stop — here, the "cautionary stick")

Narration: こーゆう 顔見 になる。
kyō yū shūai ni naru.
 this kind of unseemly figure/awaken to become
 I became this kind of unseemly figure.
I made a spectacle of myself. (PL2)

49

Narration: なんの! この 罰竹 を 受ける 時 の スタイル がけっこう 鮮かしい もんなの サ。
Nonno! Kono hyōsaku o uketu toki no stilu ga kekkō namamekashii mon na no sa.
 (interj.) this cautionary stick (obj.) receive time of style-figure (subj.) quite charming/coquettish thing (expln.) (colloq.)
What the hey—the figure one presents when taking a blow from the cautionary stick is actually quite charming. (PL2)

- *hyōsaku* (or *keisaku*) refers to a flat stick, about four feet long and slightly wider at the tip, that is used to help those performing *zazen* stay alert and keep them from nodding off. *Ukete* = "receive," and *kyōsaku o uketu* ("receive [a blow of] the cautionary/awakening stick") is a complete thought/sentence modifying *toki* ("time/time when").

- *stilu*, from English "style," here refers to "figure/appearance."
- *kekko*, when modifying an adjective, means "quite/pretty."
- *namamekashii* is most commonly associated with feminine charm, "charming/coquettish/bewitching/captivating/voluptuous," so this is a somewhat unusual use.
- *so* is used in informal speech for authoritative/assertive emphasis, including when trying to put up a strong front.

50

Sound FX: パシ

Bashū

Whap! (effect of cautionary stick striking his back)

Sound FX:

ケッ

Get!

Urk! (choking in startled pain)

51

Narration: うーも まだ まだ。
Uu-mo mada mada.
 (interj.) not yet not yet

Hmmmm. I've still got a long way to go. (PL2)



Vocabulary Summary

From Basic Japanese, p. 38

ドル
家具
会議室
眼光
後悔
故郷
守る
夏休み
専属契約
鉄則
つき合う

doru	dollar(s)
kagū	furniture
kaigi-shitsu	conference room
kankō	sightseeing
kōkō	regret
kōkyō	hometown
memoru	follow/obey/bear
natsu-yasumi	summer vacation
senzoku kelyaku	exclusive contract
tessoku	rule/code
tsukiau	socialize/consort (with)

From OL Shunkaron, p. 44

チカン
でき心
犯人
立き廻りする
おおまちがい
推理小説
典型的な
古い

chikan	proper/molester
dekigokoro	impulse/whim
hannin	criminal/culprit
naki-neki suru	grin and bear/put up with
ōmochigai	big mistake
suiri shōsetsu	detective novel
tenkiteki-na	typical
uranai	divination/fortune-telling

From Visual Glossary, p. 46

相性
ばかり
古くさい
払う
はやる
今どき
意味
血液型
極まる
済足
も指す
無理な
好み
親
ラッキーな
理想の
ときいな
恩恵
幸せ
正しい

aishō	affinity/compatibility
bakari	only
furukusai	old fashioned/antiquated
harau	pay (v.)
hayaru	become popular
imadoki	now/these days
ime	meaning/significance
keizueki-gata	blood type
kiwamoru	reach an extreme
manzoku	satisfaction
mezatu	aim for/let one's sights on
muri-na	impossible
nozomi	hope/wishes
oya	parent(s)
rakkii-na	lucky
risō no	ideal
osotsu-na	trivial
seitō	constellation/zodiac sign
shiwase	happy/happiness
todashii	correct/proper

From Crayon Shin-chan, p. 53

あがる
暗証番号
銀行
お引出し
事前に
混んでいる
キャッシュサービス
ミス
ご入金
おもちゃ
集中する
主婦
勇気
残高照会

agaru	get nervous/excited
anshō bangō	personal ID number (PIN)
ginkō	bank (n.)
o-hikudashi	withdrawal(s)
jizen ni	beforehand
konde-iru	is crowded
kyasshu sōbisen	ATM
mish	error
go-nyūkin	deposit(s)
omocha	toy(s)
shūchū suru	concentrate (v.)
shufu	housewife
yūki	courage
zandaka shōkai	balance inquiry

From After Zero, p. 60

現像所	genzō-sho	photo developing lab
逆	gyaku	backwards/opposite
半信半疑	hanshin hangi	incredulous/dubious
はされる	hazureru	come/fall off
平凡な	heibon-na	common/ordinary
悲鳴	kimei	scream (n.)
いたって	itatte	exceedingly/extremely
自慢する	jiman suru	boast/brag
警戒	kenkō	health
気味が悪い	kumi ga warui	weird/creepy
禁煙を始める	kin-en o hajimeru	quit/give up smoking
勤務する	kinmu suru	serve/be on duty/work
恋人	korbito	sweetheart
まじる	majiru	mix/mingle with
似る	nuru	resemble/look like
おばさん	obasan	aunt/auntie
ペンダント	pendanto	pendant
ロクな	roku-na	(no) decent/(no) good
将来	shōrai	the future
そっくり	sokkuri	just alike/exact image of
捨てる	ziteru	throw away
提案	teian	suggestion/proposal
疾患	toppi	wild/fantastic/outrageous
痩せる	yaseru	become thin/skinny

From Fancy Dance, p. 68

甘やかす	amayakasu	pamper/overindulge/spoil
安心する	anshin suru	relax
出迎え	demukae	reception/greeting
どん底	donzoko	depths/rock bottom
不動	fudō	stationary
深い	fukai	deep
風景	fuket	scenery
不利な	furi-na	unfavorable/disadvantageous
震える	fureru	tremble/shiver
極楽	gokuraku	paradise/bliss
弾く	hiku	play (a musical instrument)
放り出す	hōridasu	throw out
決別する	ketsubetsu suru	part/separate (v.)
口ごたえ	kuchigotae	retort/backtalk
苦しむ	kurushimu	suffer/be in agony
熟にくと	mokumoku to	silently/mutely
空しい	munashii	empty/pointless/vain
なめる	nameru	make light of/take for a fool
憎い	ntkui	hateful
落ち込み	ochikomi	depression
新まい	shinmai	beginner/greenhorn
深山	shinzan	deep/remote mountain(s)
修行	shugyō	training
試す	tamesu	test/try out
楽しみ	tanoshimi	enjoyment
立っている	totte-iru	is/are standing
とっておく	totte oku	set aside/save
フボミ	tsubomi	(flower) bud
使い捨て	tsukai sute	disposable
ウォークマン	Walkman	Walkman
裏日本	Ura-Nihon	Japan Sea side of Japan
余計な	yoker-na	extra/unnecessary
許す	yuramu	permit/allow

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.

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American female, 14, seeks Japanese English-speaking pen pal. Love manga and anime! Hobbies: collecting and watching manga and anime, drawing manga and anime characters, learning about Japanese culture. Write in English to: Stephanie Boyd, 134 Big Chimney Br., Largo, MD 20772

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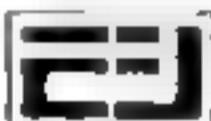


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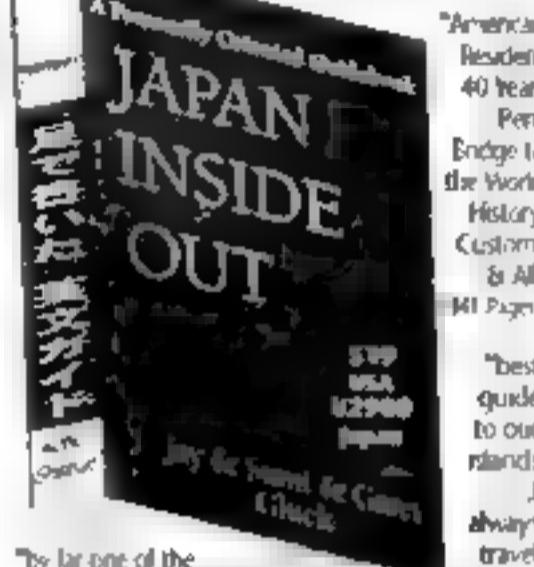
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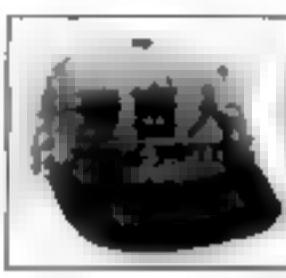
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- #39: Computer Assisted Language Learning (CALL), Japan's Soccer Mania, Interview with Wayne Lammers, Naniwa Kin'yūdō (6), Yūyaku no Uta, Selected Works of Ishii Hisaichi, Shoot!, Obatakan
- #40: Japanese Ghosts; Teaching English in Japan, Outrageous Japanese, Naniwa Kin'yūdō (Conclusion), Garcia-kun, Hyaku Monogatari, Take emon-ken no Hitobito





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A monthly magazine written by and for Japan's international community. Everything—ads, news, trivia, interviews, opinions, reader polls, crosswords, and personals—is presented in both English and Japanese. All kanji have furigana written above to facilitate reading. 80 pages. Single copy of latest issue, \$12.00, subscriber price \$10.00

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by Hirokane Kenshi. Japan's most famous salaryman is a single, fortyish middle-manager working at a giant consumer electronics company, where he battles for truth, profits and the Japanese Way.



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Naniwa Kin'yudo

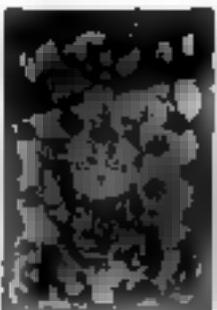
by Aoki Yuki. Given the content of the stories, the title of this series could be rendered as "The Way of the Osaka Loan Shark." Since its appearance in 1990, Naniwa has been a hit, largely due to its subject matter (the unethical dealings of an Osaka loan company), the gritty Osaka dialect used by many characters, and the rough but oddly detailed style of drawing. Adult situations, may not be suitable for all audiences. Five volume set in the original Japanese, no translations or notes.



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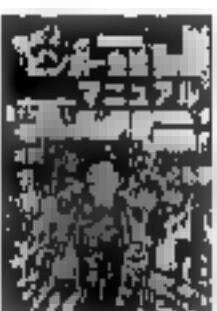
by Makoto Kobayashi. Mangawri's favorite cat Michael has been a constant companion since our first issue. He's been the pet of a young woman, a maimed couple, and a gangster, to name a few, and some of his adventures take place strictly in the world of cats who dress and act like humans.



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by Maekawa Tsukasa. The hero of this series is Kosuke, a young college grad who chooses to live a no-frills life. He works only part-time jobs and spends his time enjoying the simple pleasures of life, especially in finding innovative ways of living on the cheap. Volumes 1-5 available, please state choices. All are in the original Japanese, no translations or notes. \$10.00 each, subscriber price \$8.00 each



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by Susan H. Hirate and Noriko Kawaura

A teacher's manual designed for use in elementary school classrooms, complete with photo-ready materials. The drawings aren't top-notch, but the activity-based curriculum, designed by professional language teachers, will be a relief to teachers struggling for ideas. 194 pages, softcover. \$19, subscriber price \$16

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Illustrated by Marlene Goodman

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Magazines

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日本語ジャーナル The Nihongo Journal

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November 1994

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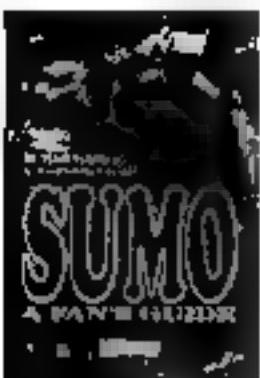
Japan Related magazine

Japan Related magazine

A cross-cultural magazine aimed at Americans and Japanese working together in Japanese companies. Subscriptions are \$25 in the USA (including Alaska, Hawaii, FPO and APO addresses), US\$40 in Canada and US\$45 overseas. (See page C-8.)

Books

NEW!



Sumo: A Fan's Guide

by Mark Schilling, illustrated by Lynn Matsukawa

A sumo fan for twenty years, Tokyo writer Mark Schilling has produced an in-depth guide to this fascinating sport, covering all aspects of the sumo world—the recruiting, training and feeding of wrestlers, their salaries, their ever-changing names, their status as national heroes (and sex symbols). Fans will especially appreciate the list of winning holds and throws and a glossary of "Advanced Sumo Jargon." 165 pages, softcover. \$19.00, subscriber price \$17.00



America and the Four Japans, by Frederik L. Schodt

A remarkably thoughtful book about the ever-changing relationship between Japan and the US. Drawing on history, cultural commentary, and opinion on both sides of the Pacific, it portrays two nations in conflict yet increasingly connected. Is Japan a friend, a rival, a role model, or a mirror? What does Japan really mean to America? Reviewed in *Mangajin* #32. 200 pages, softcover. \$10.95, subscriber price \$9.95

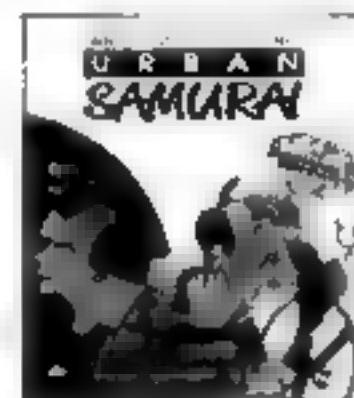
Still Life



Still Life and Other Stories

by Shōnō Junzo, translated by Wayne P. Lammers

Delicate tales reveal the flow of life in the modern Japanese family, the accidental pleasures and the unexplained misfortunes. Shōnō's unique "snapshot" technique—the layering of commonplace events, images and conversations—is like haiku poetry crossed with an Ozu-style film drama. The *Journal of Asian Studies* called the story "Still Life" an "extraordinary achievement." Shōnō Junzo was born in 1921 and lives in Kawasaki. He has received Japan's top literary prizes and is generally considered one of Japan's finest postwar writers. This is the first collection of his work in English. 264 pages, softcover. \$13.95, subscriber price \$11.95



The Way of the Urban Samurai

by Kasumi

There is no saving face when Japan insider Kasumi takes off the gloves and challenges you to get to know the truth about the Japanese male—through cartoons, comic quizzes and sizzling commentary. Reviewed in *Mangajin* #24. 113 pages, softcover. \$9.50, subscriber price \$8.50



Japanese Jive, by Caroline McKeldin

English is widely used in Japanese product names and packaging, often with baffling results. McKeldin presents dozens of hilarious examples of real products bearing unreal English names, accompanied by tongue-in-cheek "analysis." 80 pages, softcover. \$9.95, subscriber price \$8.95



Doing Business with Japanese Men

by Brannen & Wien

Defining problems women have with Japanese businessmen and offering solutions as well, *Doing Business* explains why misconceptions occur (on both sides) and would be helpful to anyone dealing with Japanese businessmen. Reviewed in *Mangajin* #26. 174 pages, softcover. \$9.95, subscriber price \$7.95

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An intro to a variety of Japanese traditions, customs, & pastimes. Covers 100 categories: tea ceremony, bonsai, pachinko, eating utensils, hot springs, signs, signals, and more.

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Volume 14: Japanese Inns & Travel

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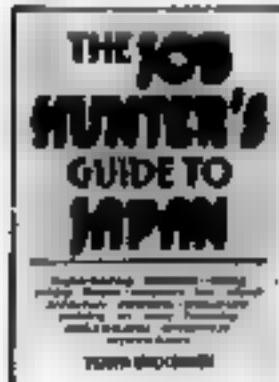
In the Realm of a Dying Emperor

by Norma Field

Set in the final year of the Showa Emperor's fatal illness, *Realm* gives detailed portraits of three people who have taken unpopular stands against a nationalist symbol, revealing a nation that is far more diverse than most people realize. 273 pages, softcover. \$12.00, subscriber price \$11.00



JPN, Inc., by Ishinomori Shōtarō
English translation of the Japanese educational manga *Nihon Keizai Nyūmon*. The story involves fictional Mitsutomo Trading Co., the kind of company that has presided over Japan's economic expansion during the past century, providing insight into how the Japanese view business and their political economy. 312 pages, softcover. \$13.00, subscriber price \$12.50



The Job Hunter's Guide to Japan

by Terra Brockman

If you want to work in Japan, this book is for you. Each chapter focuses on a specific industry (computers, English teaching, etc.) and gives you complete information on that field. The first and last chapters provide an overview. 232 pages, softcover. \$12.00, subscriber price \$11.50



Manga! Manga! by Frederik L. Schodt

Tracing manga from its 6th-century roots through its function as propaganda during the war to the billion-yen industry of the present, including more than 200 illustrations and translated sections of four classic manga works. 260 pages, softcover. \$18.50, subscriber price \$17.00

Learning Japanese

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Kenkyusha's Furigana E-J Dictionary

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Sample entry: **おとぎ** おとぎ **おとぎ話** (おとぎ)

at, Stories 9-10.

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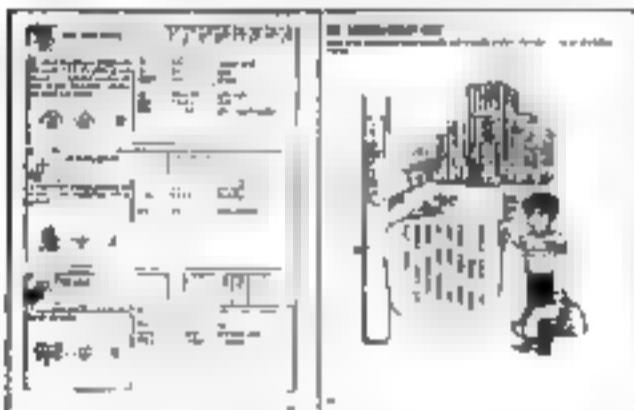


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	358	GAKU, music; RAKU, pleasure; <i>new(shine)</i> , enjoy; <i>fun</i> (<i>shin</i>), fun, enjoyable, pleasant.
	75	音楽 <i>engaku</i> music
	2324	文楽 <i>bunraku</i> Japanese puppet theater
		樂天 <i>reitentoku</i> optimistic
		安樂 <i>anraku</i> euthanasia

Kanji & Kana

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	KA	花; flower
		花屋 <i>hanoya</i> , flower shop, florist
		花火 <i>hanabi</i> , vase
		花火 <i>hanabi</i> , fireworks

A Guide to Reading and Writing Japanese

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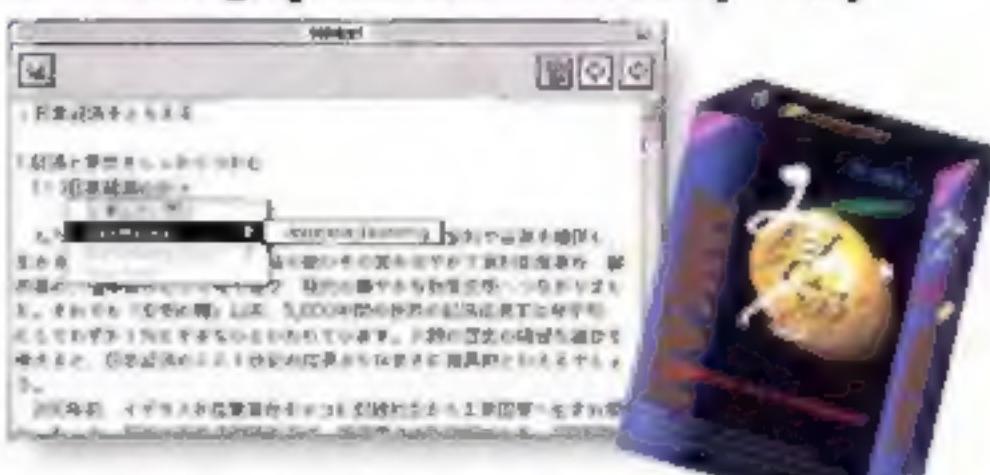
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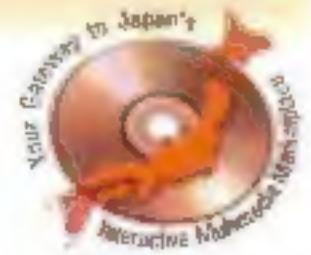


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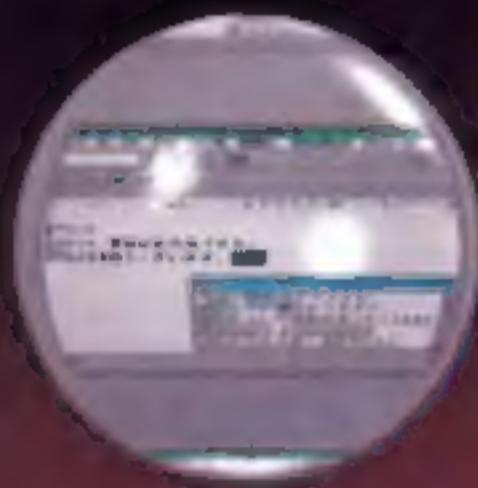
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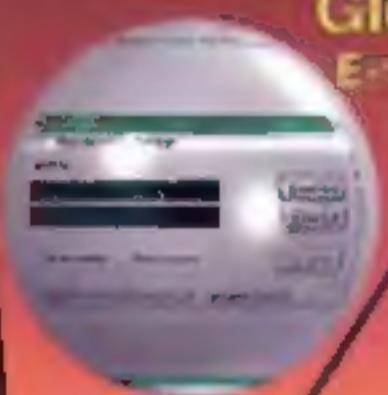


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